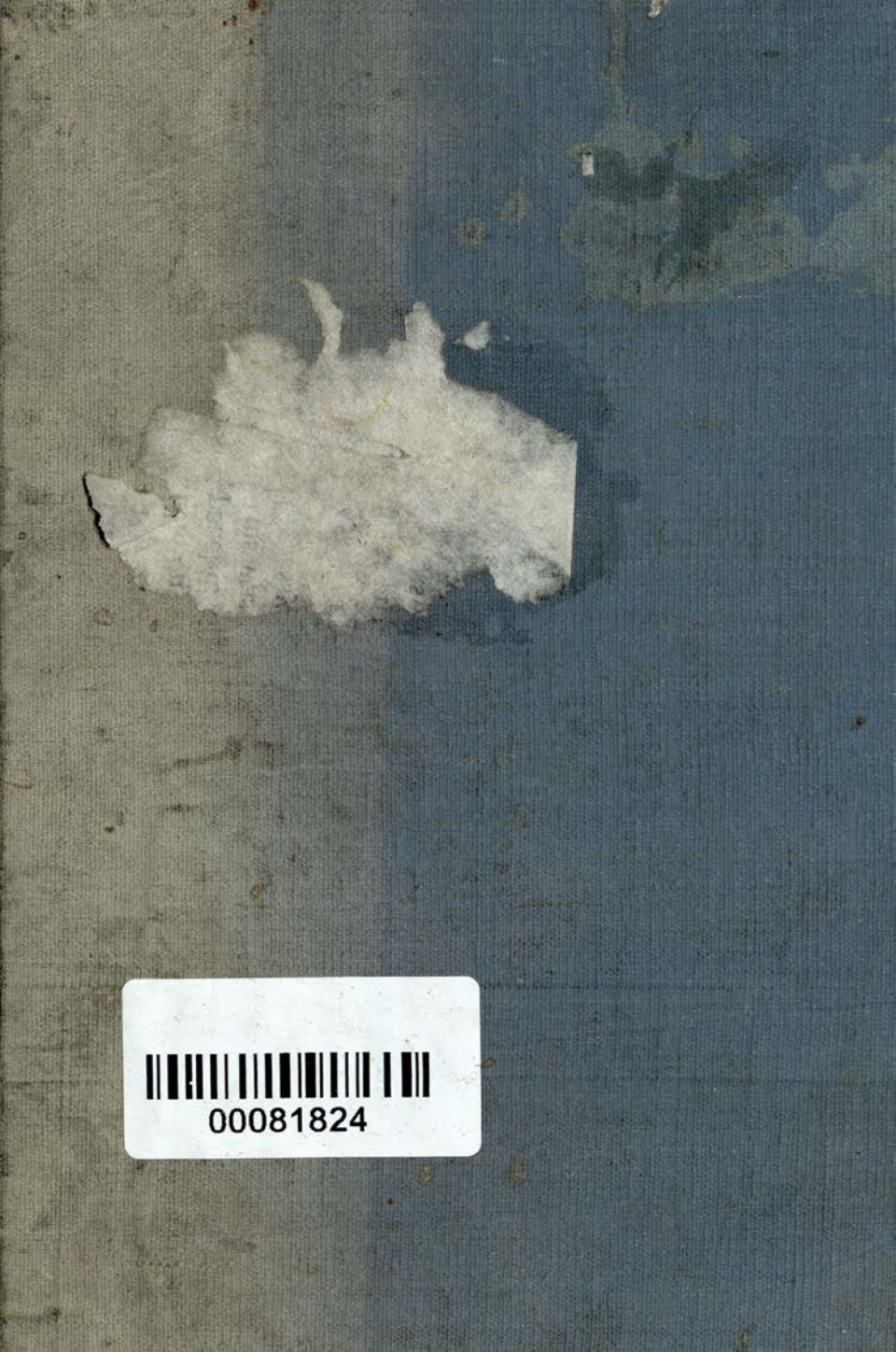

00081824

00081824

Digitized with financial assistance from

HT Parekh FOUNDATION

An Initiative by HDFC

WITH YOU, RIGHT THROUGH

on 15 October, 2018

A DICTIONARY

OF

ROMAN AND GREEK ANTIQUITIES

WITH NEARLY 2000 ENGRAVINGS ON WOOD

FROM ANCIENT ORIGINALS

ILLUSTRATIVE OF THE

INDUSTRIAL ARTS AND SOCIAL LIFE OF THE GREEKS AND ROMANS

81824

BY

ANTHONY RICH, B. A.

SOMETIME OF CAIUS COLLEGE, CAMBRIDGE

FOURTH EDITION—REVISED AND IMPROVED

Segnius irritant animos demissa per aurem
Quam quæ sunt oculis subjecta fidelibus

HOR. A. P.

LONDON

LONGMANS, GREEN, & CO.

1874

R
913 3703
RIC/DIC
81324

PRINTED BY BALLANTYNE AND COMPANY
EDINBURGH AND LONDON

PREFACE

TO THE THIRD EDITION.

WITH the present impression this book has attained the permanent form and substance that it will ever receive from myself; and, as the title states that it has been revised and improved, a few words may not be out of place to explain exactly what is meant by that announcement, lest it should be understood as a mere conventional formula, or as implying either more or less than is intended.

Large additions or material alterations are not to be expected. But the pages have been submitted to a careful revision throughout; and such changes or improvements introduced, as a fresh perusal of them after many years might suggest. If anything seemed redundant, it has been retrenched; if deficient, more fully set out; if matters, upon which the opinions of scholars differ, appeared to have been affirmed somewhat too positively, such affirmations have been modified; if with too much hesitation, greater decision has been expressed; and, in general, if the language in which any explanation or description was conveyed seemed involved or confused, it has been studiously corrected in order to render it clear, precise, and free from ambiguity. These alterations, small in themselves individually, but not unimportant in the aggregate, have reference to the manner more than the matter of the work; but they serve to remove imperfections and give unity to the whole, like the finishing touches put by

artists into their pictures, which improve the general effect, though they do not alter any of the material parts.

The Greek synonyms and the Index to them have received some considerable additions. It was not at first intended to insert any Greek terms at all; but the advisability, if not the necessity, of doing so, became apparent as the work progressed, and they were introduced amongst the articles as memory served, mostly while the pages were going through the press.

Some few additional illustrations have been introduced from originals discovered in excavations made since the previous publication, or which were at that time unknown to me, or had escaped my memory. Some few articles have likewise been added; and others have had more matter introduced into them, if interesting in itself; but always with extreme sobriety, so as not to destroy the original design, which was to produce a large book in a small compass, entitled to take its rank as an authority amongst scholars, and be a safe guide to the student, whilst it would serve no less as a manual of ready reference for artists, archæologists, and all who interest themselves about the history and manners of bygone ages; and especially of those two great and gifted families of the human race to whom our modern civilization is so largely indebted.

How far that object has been accomplished is not for me to decide. But as the volume has been translated into the three principal languages of Europe,—French, Italian, and German,—without any concert with myself, and therefore presumably because it supplied a want previously experienced, it may be permitted me to indulge a belief that the time and trouble expended upon it has not been altogether bestowed in vain.

A. R.

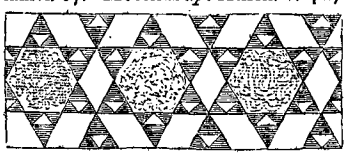
HEENE, *January* 1873.

DICTIONARY

OF

ROMAN AND GREEK ANTIQUITIES.

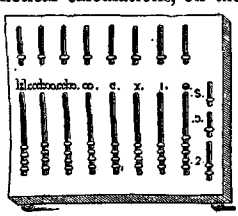
ABAC'ULUS (ἀβακίσκος). A small tile or die of glass, or a composition in imitation of stone, stained of various colours, and used for inlaying patterns in mosaic pavements. (Plin. *H.N.* xxxvi. 67. Moschus *ap.* Athen. v. 41.)



The illustration represents part of the ancient mosaic pavement in the church of *S. Croce in Gerusalemme*, at Rome.

AB'ACUS (ἄβαξ). In its general signification, a rectangular slab of stone, marble, earthenware, &c.; whence it is applied in a more special sense to various other objects, which possess the characteristic form of a level tablet.

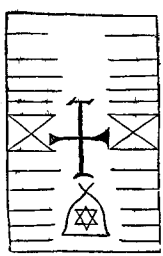
1. A tablet employed in making arithmetical calculations, on the plan



of reckoning by decads; similar to that still in use amongst the Chinese (Davis, *China*, chap. 19.), and commonly called the Pythagorean multiplication table. The illustration represents an original first published by Velser. (*Histor. Augustan.*) It is divided into compartments by parallel channels cut through it, into each of which is inserted a certain number of pins with a button at each end, in order that they might be moved up and down the channels without falling out. The numbers represented by the pins in each channel are marked on it; the longer ones at the bottom are for units; the shorter, at the top, for decimals.

A tray covered with sand was likewise employed for the same purpose, the lines being drawn out in a similar manner in the sand, and pebbles used, instead of pins, for making the calculations (Pers. *Sat.* i. 131.); this was still designated by the same name, as was also the tray of the same kind which geometricians used for describing their diagrams. Apul. *Apol.* p. 429. *Varior.*

2. A play-board, divided in like manner into compartments, for one of the ancient games of chance and skill; probably the one nearest allied to our "backgammon," the *ludus duodecim scriptorum*, or the game of the twelve lines. Caryst. *ap.* Athen. x. 46.



The illustration is copied from an

original of marble belonging to the Christian era, which was excavated in a vineyard at Rome. It will be observed that it is divided, like our backgammon boards, into four separate tables by the cross lines at each side; and each side into twelve compartments by the same number of lines, the *duodecim scripta*. The inequality of the lines upon which the pieces moved, and of the intervals between them, arose from the necessity of leaving room for a Greek inscription, which, in the original, runs down the centre, but has been omitted for convenience in the woodcut; the meaning of it, according to the translation of Salmasius, is as follows:—"In playing thus at the throws of the dice, Jesus Christ gives victory and assistance to those who write his name and play with dice."

That the board here figured was actually used in a mixed game of chance and skill, such as our backgammon, is proved by the lines upon its surface, forming the points upon which the counters moved, and the inscription which implies that the moves were first determined by a chance throw of the dice; and that the name *abacus* was most appropriately given to the board used at such a game, is testified by the nature of its surface divided into parallel lines, so closely resembling in appearance the counting-board, as well as the circumstance that it was, in fact, a table upon which numbers were reckoned,—the numbers cast up on the dice being added together to decide the move. See the Greek Epigram, quoted by Dr Hyde, and Christie (*Ancient Greek Games*, p. 42.), in which a game of this description is described in detail.

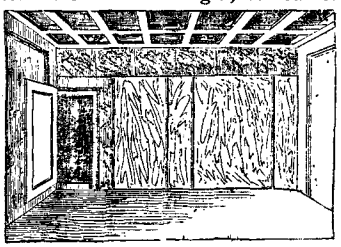
3. Also the play-board used in another ancient game of skill,—the *ludus latrunculorum*,—having a closer resemblance to our chess and draught boards. (Macrob. *Sat.* i. 5.) Although games of this description were of very great antiquity, and are represented both by the Egyptian and Greek artists, yet the precise manner in which the surface of the board was divided has not been ascertained, because it is always expressed in profile, which only shows the men, but not the face of the board. See LATRUNCULI, TABULA LATRUNCULARIA.

4. A "*side-board*" for setting out the plate, drinking vessels, and table utensils in the *triclinium*, or dining-room. (Cic. *Verr.* iv. 16. Juv. iii. 204. Plin. *H. N.* xxxvii. 6.) The illustra-

tion, copied from a fictile lamp, shows one of these sideboards with the plate set out upon it. It consists of two slabs, the lower one supported upon two feet, and the upper by a bracket leg, which rests upon the one below. The simplest kinds were made of marble, the more costly of bronze; and the surface was sometimes perforated into holes, in order to receive such vessels as were made with sharp or narrow bottoms, and, consequently, not adapted to stand alone. This appears the most natural interpretation of the *multiplices cavernæ* (Sidon. Apoll. *Carm.* xvii. 7. 8.), for the term used to express the setting out of plate upon a side-board is *exponere* (Pet. *Sat.* lxxiii. 5.), which would be ill applied, if, according to the common acceptation, these *cavernæ* were partitions, like the pigeon-holes in a cabinet, in which the plate would rather be hidden than displayed.

5. A slab of marble used for coating the walls of a room. (Plin. *H. N.* xxxv. 1.) Sometimes the whole sur-

face of the wall was covered with these slabs, as in the example, which represents an apartment in Dido's palace from the Vatican Virgil; sometimes

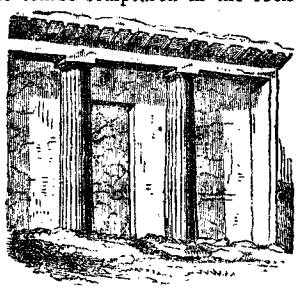


coffers or pannels only were inserted as an ornament; and as extravagance is commonly accompanied by bad taste, the marble itself was occasionally painted upon (Plin. *H. N.* xxxiii. 56.); and sometimes the coating of *stucco* or hard white cement, which was capable of receiving a very high polish, was sawed from the wall of an old house, and inserted as an abacus instead of marble. See Vitruv. vii. 3. 10., a passage which Becker, in his *Gallus*, p. 23. n. 11. Transl., is clearly mistaken in referring to sideboards.

6. A square tablet which the early builders placed upon the head of their wooden columns in order to provide a broad flat surface for the superincumbent beam which supported the roof, to lie upon, and thus constituted the first step in the formation of an architectural capital. Vitruv. iv. 1. 11.

It is credible that this simple tablet remained for a long period as the only capital; and in the Doric, the oldest and simplest of the Greek orders, it never lost its original character, but still continued with only the addition of one other and smaller member (the *echinus*) as the most prominent and imposing portion of the capital. With the invention of the richer orders the size, form, and character of the *abacus* were materially altered, though the name was still retained, and applied to the crowning member of any capital. These varieties are fully explained and illustrated under the word CAPITULUM.

The illustration represents one of the tombs sculptured in the rock at



Beni-Hassan, which are supposed by Sir G. Wilkinson to be as old as 1740 B.C. It is highly curious for the early traces it affords of that style of building, which the labour, skill, and refinement of the Greeks gradually improved and embellished until it eventuated in the most perfect of all structures, the Greek Doric temple. There is no base, nor plinth; the columns are fluted; the capital consists of a mere abacus; a single beam or architrave forms the entablature, and supports a sort of sculptural cornice, intended to imitate a thatching of reeds; and as there is no frieze (*zophorus*) between it and the architrave, we may infer that it is illustrative of a period when buildings were merely covered by an outer roof (*tectum*) without any soffit or ceiling (*cælum*), for the beams which formed the ceiling or under roof were shown externally by the member subsequently termed a frieze. [ZOPHORUS.]

ABOLLA. A cloak or mantle made of cloth doubled (Serv. *ad* Virg. *Æn.* v. 421.), and fastened by a brooch under the neck or upon the top of the shoulder. It was originally worn by the military, as in the example from Trajan's column, and therefore was put on by the inhabitants of the city, instead of the toga, the costume of civilians, during periods of turbulence

or foreign invasion (Varro, *ap.* Non. *s. v.* p. 538. Mercer); but subsequently it came to be used more commonly, and by all classes, as an article of the ordinary attire. (Juv. iv. 76. Suet. *Cal.* 35.) It does not differ very materially from the *sagum;* but was made of finer material, and somewhat smaller dimensions, whence Martial recommends persons addicted to thieving not to wear an *abolla,* because it was not large enough to conceal the stolen articles beneath it. Mart. *Ep.* viii. 48.

2. *Abolla major.* The large wrapping blanket of the Greek philosophers, more especially of those who affected austerity in manners and dress, the Cynics (Mart. *Ep.* iv. 53.) and Stoics (Juv. *Sat.* iii. 115.), where the expression *facinus majoris abollæ,* means a crime committed by one who is clothed in the garb of those sects; the garment being put for the person who wears it, as we apply our phrase "the long robe" to members of the legal profession. The illustration represents Heraclitus from an engraved gem.

ABSIS or APSIS. The semicircular termination of any rectangular chamber, forming what is commonly termed in English "*an alcove.*" (Plin. *Ep.* ii. 17. 8.) A form of this kind was commonly employed in courts of justice (*basilicæ*) in order to make a convenient place for the judges' seats; and sometimes in temples to form a recess for the statue of the deity to whom the edifice was consecrated; as in the illustration, which shows the *absis,* as it now remains, of the temple of Rome and Venus, built by the Emperor Hadrian. Compare also the illustration to ADYTUM, where the ground-plan of a similar member is seen.

ACAPNA, *sc. Ligna* (ἄκαπνα, poet. δανά, κάγκανα). A word adopted from the Greek language, and employed to designate fire-wood which had undergone a preparation to prevent it from smoking when placed upon the fire. Smokeless wood of this description was prepared in three different ways: 1st. by peeling off the bark, then soaking it a long time in water, and finally suffering it to dry thoroughly before it was used. (Theophrast. *Hist. Plant.* xv. 10.) The effect of this process is now well known, as it has been found that wood conveyed by water in floats burns more briskly and throws out less smoke than that which has been transported by land carriage merely: 2d. by soaking it in oil, or oil-lees, or by pouring oil over it (Cato, *R. R.* 130. Plin. *H. N.* xv. 8.): 3d. by hardening and scorching it over the fire until it lost the greater part of its moisture, without being entirely reduced to charcoal; this last was also designated by a special name, *Cocta* or *Coctilia.* Mart. *Ep.* xiii. 15.

2. *Acapnon mel.* Honey taken from the hive without smoking the bees, which was considered the best kind of honey. Columell. vi. 33. 2. Plin. *H.N.* xi. 15.

ACATIUM (ἀκάτιον). A small, but fast-sailing vessel, belonging to the class termed *actuariæ,* viz., which were worked with oars as well as sails. It was more especially used by the Greek pirates (Thucyd. iv. 67.), was furnished with an armed beak (*rostrum*), and had the stern rounded

and bent inwards (*inflexa*, Plin. *H. N.* ix. 49.), a very common form in the marine of the ancients, as will be shown by many illustrations in the course of these pages. (See ACTUARIUS, APHRACTUS.). It is therefore highly probable that the distinctive characteristics of these vessels consisted more in the style of their rigging (see No. 2.) than in the form of the hull.

2. The same word is also used in connection with the rigging of a vessel, being sometimes applied to designate a sail, and sometimes a mast; but which of the sails or which of the masts is nowise apparent. Xenophon *Hellen.* (vi. 2. 27.) speaks of the *acatia* as sails, but contradistinct to the larger sails; Hesychius and Isidorus (*Orig.* xix. 3. 3.) on the contrary assert that the *acatium* was the largest sail on the ship, and attached to the main mast; while Julius Pollux (i. 91.) and Hesychius in another passage affirm that it was not a sail at all, but a mast, and that one the largest or main mast. Amidst all this apparent contradiction only one thing is certain, that the *acatium* was especially invented for fast sailing with light winds. If a conjecture might be hazarded all the difficulty would be got over by assuming that it meant both the mast and the sail belonging to it; and that it was a mast rigged after the fashion of the pirate vessels, to which the name properly belonged; a taller and lighter mast for instance than those usually employed, fitted also with smaller sails, probably with a top-sail over the main-sail, which would be handier for working and better for sailing in fair weather than the ordinary heavy mast, with its cumbrous yard. Thus Iphicrates, in the passage of Xenophon already referred to, before commencing his voyage, trimmed his vessels so as to be ready for any emergency. He left behind him the ordinary large set of sails (τὰ μεγάλα ἱστία), and consequently the heavy masts to which they belonged, and fitted the ships with masts and sails (ἀκατίοις), such as the pirates used in their vessels, for the rapidity they afforded in sailing, and the fewer hands they required for working, in case he should be forced to an engagement.

ACCENSUS. A civil officer attached to the service of several Roman magistrates, the consuls, prætors, and governors of provinces. (Varro, *L. L.* vii. 58. Liv. iii. 33.) He was generally the freedman of the person whom he served (Cic. *ad Q. Fr.* i. 1. 4.), and it was his duty to summon the people to the assemblies, to call the parties engaged in law-suits into court, and preserve order in it (Cic. *l. c.* 7.), and to proclaim the hour at sunrise, mid-day, and sunset. Plin. *H. N.* vii. 60.

2. The military ACCENSI were originally a body of supernumeraries enlisted for the purpose of supplying any vacancies which might occur in the legions by death or otherwise (Festus, *s. v. Adcensi*), but subsequently they were formed into a separate corps, belonging to the *levis armatura*, or light-armed troops, amongst whom they occupied the lowest rank of all. They were selected from the fifth class of the Servian census (Liv. i. 43.), had no body armour nor weapons of attack, properly so called, but fought, as they best could, with nothing but their fists and stones

(*pugnis et lapidibus depugnabant*, Varro *ap.* Non. *s. Decuriones*, p. 520. Mercer), precisely as shown in the annexed

figure, which is copied from the Column of Trajan. On the battle-field they were posted in the rear of the whole army, being drawn up in the last line of all, behind the *Rorarii*, from whence they could be advanced to assist in desultory attacks as occasion required. Liv. viii. 8. and 10.

ACCINCTUS. In a general sense, girded, equipped, or provided with anything. But the word is more especially applied to the military, and then implies that the soldier has his sword girded on, or, in other words, that he is accoutred as a soldier on duty ought to be; like the right-hand figure in the illustration, from Tra-

jan's Column. Hence, *miles non accinctus*, means a soldier without his sword, or, as we should say, without his "*side-arms*," which, under a lax system of discipline, the men took off when employed upon field works, fortifications, &c., and piled with their shields and helmets on the ground beside them, like the left-hand figure in the illustration, also from the Column of Trajan. Under a strict system, this was not allowed; the shield and helmet only were laid aside, but the soldier was always *accinctus*, or had his sword on. Tac. *Ann.* xi. 18. Veget. *Mil.* iii. 8.

ACCUBITA'LIA. Things which belong to a sofa or couch; particularly the furniture of a bed, or a dining couch, including the cushions or pillows, mattress, and coverlet; as seen in the two next illustrations. Valerian. *ap.* Trebell. *Claud.* 14.

ACCUBITI'O (κατάκλισις). The act of reclining at table (Cic. *Senect.* 13.), as described under ACCUBO.

ACCU'BITUM. A particular kind of couch used to recline upon at meals, which was substituted under the empire for the *lectus tricliniaris*. (Schol. Vet. *ap.* Juv. *Sat.* v. 17. Lamprid. *Elagab.* 19.) The precise form and character of this piece of furniture is nowhere described; but as the words

accubo, *accumbo*, *accubitus*, in their strict sense refer to the act of a *single* person, it is but reasonable to conclude that the *accubitum* was a sofa intended for the reception of one person only: the more so as the annexed illustration from an ancient Roman marble (Symeoni, *Epitaffi Antichi*, p. 51. Lione, 1558) shows that sofas of such a character were actually used at meals; while the interpretation given explains at the same time the object of their introduction, in order that any number of guests might be accommodated at an entertainment by the addition of extra sofas (Lamprid. *Alex. Sev.* 34.); whereas the accommodation afforded by a tricliniary couch was limited to nine.

ACCU'BITUS. Same as ACCUBITIO. Stat. *Ach.* i. 109.

AC'CUBO (κατάκειμαι, κατακλίνομαι). To recline at table, an attitude

usually adopted by the ancients at their

meals, instead of our habit of sitting. The posture of reclining, as clearly shown in the illustration, from the Vatican Virgil, was one between lying and sitting, the legs and lower part of the body being stretched out at full length on a sofa, whilst the upper part was slightly raised and supported upon the left elbow, which rested on a pillow, the right arm and hand being left free to reach out and take the food.

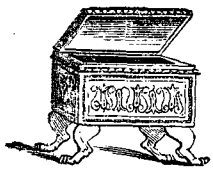
The usual method of arranging the sofas, the etiquette of precedence, and position of the different places, is explained under the word LECTUS TRICLINIARIS.

During the later periods of Roman history, the men and women reclined together at their repasts; but the Greeks considered such a posture to be indecorous for females; their women, therefore, either *sat* at a separate table, or upon one end of the

couch on which the men only reclined, as shown in the illustration copied from a Greek marble in the museum of Verona, representing a funeral repast (*cœna feralis*). The same practice was also observed by the Romans, before the corruption of manners incident upon wealth and conquest had ensued.

ACCUM'BO. Properly denotes the taking a place on a dining couch, in contradistinction to *Accubo*, which refers to a person already reclining; and in allusion to a single person, as distinguished from *Discumbo*, which has reference to several persons or the whole company. But these distinctions are not always observed.

ACERRA (λιβανωτρίς). A small square box with a lid to it (*arca turalis*.. Serv. *ad* Virg. *Æn.* v. 745.), in which the incense used at a sacrifice was contained. (*Acerra turis custos.* Ovid. *Met.* xiii. 703. Hor. *Od.* iii. 8. 2.) The illustration is copied from a bas-relief in the museum of the Capitol at Rome, on which various implements employed at the sacrifice are sculptured.



The incense itself was not burnt in the *acerra*, but the box was carried to the altar by an attendant of the priesthood, as shown by the annexed figure, copied from a bas-relief at Rome. The box is carried in his left hand, a jug for pouring out libations of wine (*capis*) in his right, and the skin of a victim over the left arm. The incense, when used, was taken out of the box, and sprinkled upon the burning altar, for which the expression is *libare acerra*. Ov. *Pont.* iv. 8. 39. Pers. *Sat.* ii. 5.

2. According to Festus (*s. v.*), the same name was also given to a small portable altar placed before the dead, and on which incense was burnt. See the illustration to ARA TURICREMA, and compare Cic. *Leg.* ii. 24.

ACERSEC'OMES (ἀκερσεκόμης). Literally, with long and flowing hair, and thence, by implication, a young or effeminate person (Juv. *Sat.* viii. 128.); for the habit of wearing the hair unshorn was regarded as unmanly

by the *civilized* Romans, among whom it was only adopted for young slaves who waited at table, an instance of which is given in PINCERNA; or for the boys (*Camilli*) who acted as attendants upon the priesthood at the altar, as in the illustration annexed, which is copied from the Vatican Virgil, and represents one of these attendants.

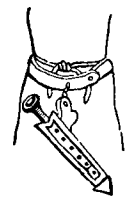
ACETAB'ULUM (ὀξύβαφον). A vinegar cruet, or rather cup, which the ancients used to place upon their tables at dinner, to dip their bread in. (Isidor. *Orig.* xx. 4. 12. Apic. viii. 7. Ulp. *Dig.* xxxiv. 2. 20.) We have no direct testimony of its being so employed, beyond the inference drawn from the Greek name of the vessel, which means literally a *vinegar dipper*. The original, of fine red clay, here figured, is in the Museum at Naples, and is an undoubted example of these cups, as the name ὀξύβαφον is inscribed underneath it. Panofka, *Recherches sur les véritables Noms des Vases Grecs.*

2. The cup used by jugglers of the class now called "thimble-riggers," *joueurs de gobelets*, in playing the trick of the "little pea." (Seneca, *Ep.* 45.) This was a very common piece of jugglery both amongst the Greeks and Romans, and was played exactly in the same way as now (Alciphron, *Ep.* iii. 20., where the process is circumstantially detailed). The "thimble-rigger" was called ψηφοκλέπτης or ψηφοπαίκτης by the Greeks (Athen. i. 34. Suidas.); the Romans have left no specific name, except the common one for all jugglers, *præstigiator*. Seneca, *l. c.*

3. A dry measure of capacity, containing the fourth part of a *Hemina*. Plin. *H.N.* xxi. 109.

ACIC'ULA. A diminutive of ACUS; but as the word is applied to the bodkin which women wore in their hair (ACUS, 2.), the diminutive must be understood as expressing inferiority of material, rather than smallness of size, for such ornaments were made of wood and bone, as well as ivory and the precious metals. Cod. Theodos. iii. 16. 1.

ACI'NACES (ἀκινάκης). A short, straight poniard, peculiar to the Persians, Medes, and Scythians (Hor. *Od.* i. 27. 5. Curt. iii. 3. 18.), which was worn suspended from a belt round the waist, so as to hang against the right thigh (Val. Flacc. vi. 701. Florus, iv. 11. 3.), as seen in the illustration from a bas-relief found amongst the ruins of Persepolis. The *acinaces* was not a *sword*, but a *dagger*; for it was worn together with the sword, but on the opposite side of the body, as may be seen on the wounded Persian in the celebrated Pompeian Mosaic, inserted under BRACÆ; from the reduced scale of the drawing, it is not very prominent; but the handle of it is apparent on the right side, the sword being suspended by a belt (*balteus*) on the left.

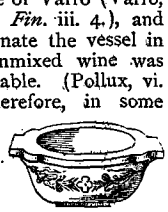


ACIS'CULUS. A small "*pick*," used chiefly by builders and stone masons, having a bluff end like a hammer at one extremity, and a curved point, or pick, at the other. It is represented on several coins of the Valerian family, with the name inscribed below it, from one of which the example is taken. Quint. vi. 3. 53.

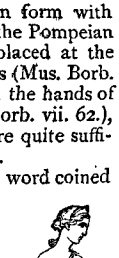
AC'LIS or ACLYS. A massive weapon used by the Osci, and some foreign nations, but not by the Greeks or Romans (Virg. *Æn.* vii. 730. Sil. Ital. iii. 363.) It appears to have been a sort of harpoon; for it consisted of a short thick stock set with spikes, and attached to a line, so that

it might be recovered again after it had been launched (Serv. *ad* Virg. *l.c.*); but it was only known to Servius by tradition, having fallen into disuse long before his time.

ACRATOPH'ORUM (ἀκρατοφόρον). Properly a Greek term, but familiarized in the Latin language as early as the time of Varro (Varro, *R. R.* i. 8. 5. Cic. *Fin.* iii. 4.), and employed to designate the vessel in which pure or unmixed wine was placed upon the table. (Pollux, vi. 99.) It was, therefore, in some measure, an opposite to the *Crater*, a larger vessel, used for a similar purpose, but containing wine and water mixed together. The illustration is copied from a marble vase (Buonarotti, *Vasi di Vetro*, p. 31.), bearing an inscription dedicated to Silvanus, and ornamented with a wreath of vine leaves. It corresponds exactly in form with two others delineated by the Pompeian artists, one of which is placed at the feet of a statue of Bacchus (Mus. Borb. vii. 56.), and the other in the hands of the god Acratus (Mus. Borb. vii. 62.), which, taken together, are quite sufficient to identify the form.



ACROPOD'IUM. A word coined from the Greek, though not found in any Greek author; the exact meaning of which is open to some doubts; but the most probable interpretation seems to be, the low square plinth commonly seen under the feet of a marble statue (Hygin. *Fab.* 88.), as in the illustration, which represents the statue of Juno, placed in front of a temple, from the Vatican Virgil. This acropodium formed a component part of the statue itself; but it also served as a sort of upper basement or *podium* (ἄκρον πόδιον) for the figure to rest on, when it was placed in an elevated position, or upon a regular base constructed for the purpose, as in the illustration.



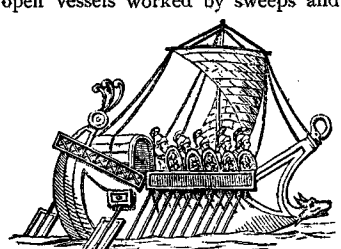
ACROTE'RIA (ἀκροτήρια). The pedestals placed on the summit and angles of a pediment for the purpose

of supporting statues. (Vitruv. iii. 5. 12.) They were frequently made without bases or cornices, as in the illustration.

ACTUA'RIOLUM. Diminutive of ACTUARIUS. A small vessel, or open boat, propelled chiefly by oars, never

exceeding eighteen in number; the one which transported Cicero (*Ep. ad* Att. xvi. 3.) had ten; but they were sometimes assisted by a sail when the wind served. (Scheffer, *Mil. Nav.* ii. 2.) The example is copied from a miniature in the Vatican Virgil.

ACTUA'RIUS. *Naves actuariæ*, or simply *Actuariæ*. A large class of open vessels worked by sweeps and



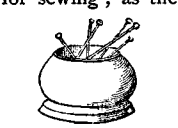
sails, in contradistinction to the merchantmen, or sailing vessels (*onerariæ*).

(Sisenna. *ap.* Non. *s. v.* p. 535. Cic. *Att.* v. 9.) Properly speaking, these were not ships of war, that is of the line, but were employed for all purposes requiring expedition, as packet-boats, transports (Liv. xxv. 30.), for keeping a look-out, and by pirates (Sallust. *Fragm. ap.* Non. *l. c.*), and were never fitted with less than eighteen oars. (Scheffer, *Mil. Nav.* ii. 2.) The illustration is from the Vatican Virgil.

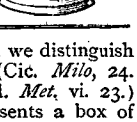
2. *Actuarii.* Short-hand writers, who took down the speeches delivered in the senate or public assemblies. Suet. *Jul.* 55.

3. Under the empire, officers who kept the commissariat accounts, received the supplies for the use of the army from the contractors, and dispensed them in rations to the troops. Ammian, xx. 5. 9. Id. xxv. 10. 17. Aurel. Vict. p. 293.

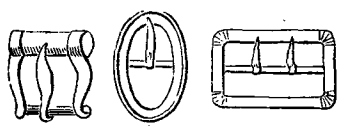
ACUS (ἀκέστρα, βελόνη, ῥαφίς). Seems to have designated in the Latin language both a *pin* for fastening, and a *needle* for sewing; as the specific senses in which the word is applied are sometimes characteristic of the former, and sometimes the latter of these two implements, which we distinguish by separate names. (Cic. *Milo*, 24. Celsus, vii. 16. Ovid. *Met.* vi. 23.) The illustration represents a box of pins found at Pompeii, and a sewing needle an inch and a half long, from the same city.



2. *Acus comatoria*, or *crinalis*. A large bodkin or pin several inches long, made of gold, silver, bronze, ivory, or wood, which the women used to pass through their back hair after it had been plaited or turned up, in order to keep it neatly arranged, a fashion still retained in many parts of Italy. (Pet. *Sat.* xxi. 1. Mart. *Ep.* ii. 66. Id. xiv. 24. Apul. *Met.* viii. p. 161. *Varior.*) The illustration is taken from the fragment of a statue in the Ducal Gallery at Florence, which shows the mode of wearing these hair-pins; but a great variety of originals have been discovered at Pompeii and elsewhere, of different materials and fancy designs, which are engraved in the Museo Borbonico (ix. 15.), and in Guasco (*Delle Ornatrici*, p. 46.).



3. The tongue of a brooch, or of a buckle formed precisely in the same manner as our own, as seen in the



illustrations, which are all copied from ancient originals. Valerian. *ap.* Trebell. *Claud.* 14.

4. A needle used for trimming oil-lamps, and usually suspended by a chain to the lamp, as is still the common practice in Italy. The illustration is copied from an original bronze lamp excavated in Pompeii, and a part of the chain by which it hangs is shown. The use of it was to draw up and lengthen the wick as it burnt down in the socket; *et producit acu stupas humore carentes.* Virg. *Moret.* 11.

5. A dibble for planting vines. Pallad. i. 43. 2.

6. A surgeon's probe (Furnaletti, *s. v.*); but he does not quote any ancient authority, and the proper term for that instrument was SPECILLUM.

ADMISSA'RIUS, sc. *equus* (ἀναβάτης). A stallion kept especially for the purpose of breeding; for as the ancients mostly rode and drove entire horses, none but those especially kept for the purpose were allowed to have intercourse with the mares. Varro, *R. R.* ii. 7. 1. Columell. vi. 27. 3.

2. Also used of other animals, as

of asses. Varro, *R. R.* ii. 8. 3. Pallad. iv. 14. 2.

ADORA'TIO (προσκύνησις, Soph. *Electr.* 1374). The act of adoration, a mark of reverence exhibited by passers-by to any person or object towards which they wished to show extreme reverence and respect. This

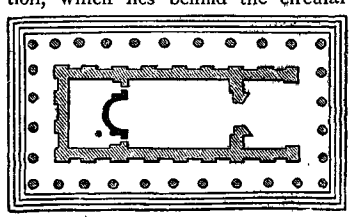
action was expressed by the following attitude and movements :—the body was inclined slightly forwards and the knees gently bent, whilst the right hand touched the object of reverence, an altar, statue, &c. ; the left was raised up to the mouth (*ad os*, from whence the term is derived), kissed, and then waved towards the object intended to be honoured. (Plin. *H. N.* xxviii. 5. xxix. 20. Apul. *Met.* iv. p. 83. *Varior.* Id. *Apol.* p. 496.) The chief motions in this pantomime are clearly shown in the illustration, which is copied from an engraved gem in Gorlæus (*Dactyliothec.* p. ii. No. 63.).

ADULA'TIO (προσκύνησις, Herod. i. 134). The most abject manner of doing an act of reverence, as practised

by the Persians and other Oriental races by prostration of the body and bowing the head upon the ground (Liv. ix. 18. Id. xxx. 16. Suet. *Vitell.* 2. Curt. viii. 5.), as represented in the annexed gem (Gorlæus, *Dactyliothec.* ii. 396.), in which a worshipper is performing adulation to the god Anubis. The Latin poets also designated this act by such expressions as *procumbere* (Tibull. i. 2. 85.), or *pronus adorare* (Juv. *Sat.* vi. 48.).

ADVERSA'RIA, sc. *scripta*. A *day-book*, or *common-place book*, in which accounts or memorandums were put down at the moment to be subsequently transcribed into a ledger, or into a regular journal. Cic. *pro Rosc. Com.* 2.

AD'YTUM (ἄδυτον). A private or secret chamber in a temple, from which every person but the officiating priests were strictly excluded. (Cæs. *B. C.* iii. 105. Virg. *Æn.* vi. 98.) That the *adytum* was distinct from the *cella*, is clear from a passage of Lucan (*Phars.* v. 141–161.), in which the priestess, dreading the violent exertions she would have to undergo from the stimulants applied in the secret chamber to produce an effect like prophetic inspiration — *pavens adyti penetrale remoti Fatidicum*—stops short in the body of the temple and refuses to advance into the *adytum*, or den (*antrum*) as it is there termed, until she is compelled by force. A chamber of this kind is represented in that portion of the annexed illustration, which lies behind the circular



absis, marked in a stronger tint than the rest, and which communicates with the body of the edifice by two doors, one on each side. The whole represents the ground-plan of a small Doric temple, formerly existing near the theatre of Marcellus, at Rome, on the

site of which the church of S. Niccola *in Carcere* now stands. It is copied from the work of Labacco, who surveyed it in the 16th century, *Libro dell' Architettura*, Roma, 1558.

Apartments of this description were constructed for the purpose of enabling the priesthood to delude their votaries by the delivery of oracular responses, the exhibition of miracles, or any sort of preternatural effects, and at the same time conceal the agency by which they were produced. They consequently were not attached to all temples, but only to those in which oracles were uttered, or where the particular form of worship was connected with mysteries; which explains why such contrivances are so seldom met with in the ground-plans of ancient temples still existing. But the remains of another ancient temple at *Alba Fucentis*, in the country of the Marsi, now Alba, on the Lake of Fucino, afford ample confirmation that the illustration introduced may be regarded as a true specimen of the ancient *adytum*. The interior of that edifice retained its pristine form, and was in a complete state of preservation when visited by the writer. It differs only slightly in construction from the example in the cut; for the secret chamber is not placed behind the absis, but is constructed underneath it, part being sunk lower than the general floor of the main body of the temple (*cella*) and part raised above it, so that the portion above would appear to the worshippers in the temple merely as a raised basement, occupying the lower portion of the absis, and intended to support in an elevated position the statue of the deity to whom the edifice was dedicated; nor has it any door or visible communication into the body of the temple; the only entrance into it being afforded by a postern gate within a walled enclosure at the back of the premises, through which the priests introduced themselves and their machinery unseen and unknown. But the one remarkable feature of the whole, and that which proves to conviction the purpose to which it has been applied, consists in a number of tubes or hollow passages formed in the walls, which communicate from this hidden recess into the interior of the temple, opening upon different parts of the main walls of the *cella*, and thus enable a voice to be conveyed into any part of the temple, whilst the person and place from whence it comes remain concealed.

ÆDES [DOMUS, TEMPLUM.]

ÆDIC'ULA. A shrine, tabernacle, or canopy, with a frontispiece supported by columns, constructed within the *cella* of a temple, and under which the statue of the divinity was placed —*quadrigæ inauratæ in Capitolio positæ in cella Jovis supra fastigium ædiculæ*. (Liv. xxxv. 41.) The illustration represents the statue of Jupiter under a tabernacle in the Capitoline temple, as described by Livy in the passage quoted, and is taken from a medal struck in honour of the Vestal virgin, Ælia Quirina.

2. A small cabinet made of wood after the model of a temple, in which the family busts or images of a man's ancestors (*imagines majorum*), the Lares, and tutelar deities of a house were preserved, and placed in large cases round the atrium. (Pet. *Sat.* xxix. 8.) The illustration is copied from a bas-relief in the British Museum, and represents an *ædicula*, in which the bust of Protesilaus is deposited. Compare Ovid. *Her.* xiii. 150–158.

ÆDIT'UUS, ÆDIT'IMUS, or ÆDIT'UMUS (*ναοφύλαξ, ἱεροφύλαξ, νεωκόρος*). A sacristan, or guardian, to whose surveillance the care of a temple was committed. (Varro. *L. L.* viii. 12. Gell. xii. 10.) He kept the keys,

opened it at the appointed hours (Liv. xxx. 17.), attended to the sweeping and cleaning (Eurip. *Ion.* 80–150.), and acted as a guide to strangers by explaining the rarities and works of art it contained. Plin. xxxvi. 4. § 10. The appointment was an honourable one (Serv. *ad* Virg. *Æn.* ix. 648.), for it was a place of trust and responsibility; as may also be inferred from the style and dress of the figure annexed, which affords a rare example of the Greek *ædituus*, from a bas-relief at Dresden, whose office is indicated by the broom of laurel leaves, which was used for sweeping the temple at Delphi. Eurip. *Ion. ll. cc.*

ÆGIS (αἰγίς). In its primary sense *a goat's skin*, which the primitive inhabitants of Greece used, as well as the skins of other animals, as an article of clothing and defence. This would be naturally put on over the back, and tied by the front legs over the chest, so as to protect both the back and breast of the wearer, as seen in the statue of Juno Lanuvina in the Vatican Museum. (Visconti, *Mus. Pio. Clem.* ii. tav. 21.) It thus formed the original type of the ægis,

as worn by Jupiter and Minerva, which was made out of the goat Amalthea, which suckled Jupiter in his infancy. Hygin. *Astron.* ii. 13.

The illustration exhibits a figure of Minerva on a fictile lamp (but imitated from a very ancient type), wearing the ægis as described above, which covers the breast, and falls down behind the back as low as the knees. The snakes of the Gorgon's head placed upon it, form a fringe round the edges in the same manner as Homer (*Il.* ii. 448.) describes the tassels on the ægis of Jove.

2. As such a mantle formed a cumbrous appendage to a statue in the ideal style of Greek sculpture, it was transformed by the artists of that country into a small and elegantly formed breast-plate, covered with scales, to imitate armour, and decorated with the Gorgon's head in the centre, as in the figure of Minerva here given, also from a fictile lamp. From this the word *Ægis* was subsequently used to designate *the breast-plate of a divinity*, but more especially of Jupiter and Minerva, as contradistinguished from *Lorica*, the *breast-plate of mortals.* Ovid. *Met.* vi. 79. Id. ii. 755. Serv. *ad* Virg. *Æn.* viii. 435.

3. At a still later period the same word was used to designate the ordinary cuirass worn by persons of distinction, such as the Macedonian kings and Roman emperors, when decorated with an image of the Gorgon's head in front (Mart. *Ep.* vii. 1.), which they adopted amongst its other ornaments in token of the divine cha-

racter and authority they assumed, as in the example, from a statue at Rome.

4. The translation of ægis, *a shield*, conveys an idea quite remote from the original and true meaning of the word; for almost every figure in the works of ancient art with a goat-skin on the breast, is also furnished with a shield apart; and the passages where a defence in the nature of a shield is supposed to be referred to, are either equivocal, or may be understood with equal truth as descriptive of the large mantle of goat-skin shown in the first wood-cut; which could easily be drawn forward over the left arm, to protect it like a shield in the same manner as the Athenians used their chlamys (see CLIPEATUS CHLAMYDE), and as represented by the figure annexed, which is copied from

a very ancient statue of Minerva in the Royal Museum at Naples.

ÆNEA'TOR. A collective name for one who belonged to a brass band, and played upon any of the different wind instruments used in the army, at the public games, or religious ceremonies, including the *Buccinatores*, *Cornicines*, and *Tubicines*. Suet. *Jul.* 32. Amm. Marc. xxiv. 4. 22.

ÆOLIP'ILÆ, or ÆOLIP'YLÆ. Metal vases with a very small orifice, which were filled with water and placed on the fire to elucidate the origin and nature of wind by the effect of steam engendered within them. Vitruv. i. 6. 2.

ÆQUIPON'DIUM (σήκωμα). The equipoise or moveable weight attached to a steel-yard (*statera*), and balance (*libra*, Vitruv. x. 3, 4.). A great many of these have been found at Pompeii and elsewhere, mostly made of bronze, and of some fanciful device, such as the example produced, which is taken from a Pompeian original.

ÆRA'RIUM. The *public treasury* of the Roman state, as distinguished from the exchequer, or private treasury of the emperors (*fiscus*); in which the produce of the yearly revenue, the public accounts, the decrees of the senate, and the standards of the legions, were deposited. (Cic. *Leg.* iii. 4. Tac. *Ann.* iii. 51. Liv. iii. 69.) During the republic the temple of Saturn was used as the treasury.

2. *Ærarium sanctius.* A private department of the same, in which were kept the monies and treasures acquired by foreign conquest, and the fees paid by slaves for their manumission (*aurum vicesimarium*), and which was never opened but upon great emergencies. Liv. xxvii. 10. Compare Quint. x. 3. 3.

3. *Ærarium militare.* The *army pay-office*, a separate treasury established by Augustus to provide for the expenses of the army, for which purpose some new taxes were imposed. Suet. *Octav.* 49.

ÆRO. A *sand-basket* made of oziers, rushes, or sedge (Plin. *H. N.* xxvi. 21. Vitruv. v. 12. 15.), which is frequently represented as used by the soldiers employed in excavations, fortifications, and ordinary field works, on the Column of Trajan, from which the annexed illustration is taken. The word, however, is only a collo-

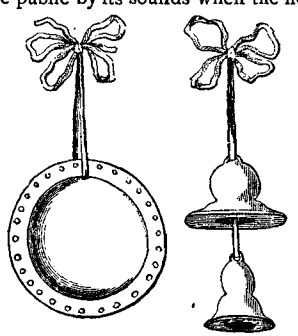
quial term employed by the common people, or in familiar language. Donat, *ap.* Terent. *Phorm.* i. 2. 72.

ÆRU'CA. A bright green colour *artificially* made to imitate the natural *verdigris* (*ærugo*) which bronze acquires by age. Vitruv. vii. 12. Compare Plin. *H. N.* xxxiv. 26., who describes the different processes for making this colour, but which he terms *ærugo.*

ÆRU'GO (ἰὸς χαλκοῦ). The bright green rust which bronze acquires from age, as distinguished from the brown rust of iron (*ferrugo, rubigo,* Cic. *Tusc.* iv. 14). The older the bronze, the more bright and beautiful the colour becomes, which is considered to enhance its value ; and on that account a statue of high antiquity was prized by the ancients far beyond one of more recent casting. Wink. *Storia delle Arti,* vii. 2. 10.

ÆRUSCA'TOR (χαλκολόγος). A charlatan or begging impostor ; literally one who collects small pieces of money (*æra,* χαλκοῖ, Theophrast. *Char.* vi.) by imposing upon the credulity of others. Aul. Gell. xiv. 1.2. Comp. ix. 2. 2.

ÆS THERMA'RUM. A metal bell or gong, which was suspended in the public baths, in order to notify to the public by its sounds when the hot



water for the baths was ready. Mart. *Ep.* xiv. 163.

The illustration shows two of these implements, from an ancient painting representing a set of baths, and which are there suspended at the windows. Blanchini, *Instrument. Mus. Vet.* tav. vii. No. 8.

AGA'SO (ἱπποκόμος). A slave attached to the stables, who dressed the horses, led them out, and held them till his master mounted ; *a groom, ostler,* or *stable boy* (Liv. xliii. 5.

Plin. *H. N.* xxxv. 40. § 29.), as seen in the example from the Vatican Virgil.

2. Sometimes also applied to those who have the charge of other animals, such as donkeys (Apul. *Met.* vi. p. 121., *Varior.*), and in a more general sense transferred to any of the lower class of slaves. Hor. *Sat.* ii. 8, 72.

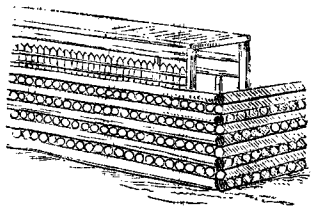
AGATHODÆMON (ἀγαθοδαίμων). The Greek name for a good spirit or guardian angel, for which the Latin term is GENIUS, q. v. Lamprid. *Elagab.* 28. Inscript. *ap.* Visconti, *Mus. Pio. Clem.* tom. i. p. 153.

AGE'A. The passage or gangway by which the boatswain (*hortator*) approached the rowers (Isidor. *Orig.* xix. 2. 4. Ennius, *ap.* Isidor. *l. c.*) ; also termed *aditus* in less technical language. Ovid. *Met.* iii. 623.

AGGER (χῶμα). Generally any thing which is thrown together—*quod adgeritur*—to fill up a void, or raise a mound, whether of earth, wood, or rubbish, from whence the following more special senses are derived.

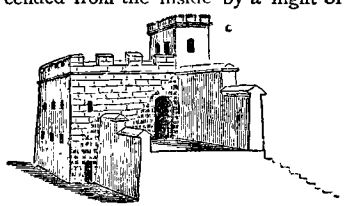
1. An artificial mound or rampart with which the Romans surrounded their camps, or any position intended to be occupied for a certain period during the campaign. It was most

commonly a large embankment of earth, surmounted on the top by palisades (*vallum*), and protected on the outside by a trench (*fossa*), formed by the excavation of the earth dug out of it to form the agger. But in situations where the nature of the soil would not admit of an embankment of earth, other materials of ready and easy access were had recourse to, and it was then frequently constructed out of the trunks of trees filled in with brushwood, &c., as in the illustration



from the Column of Trajan. The top of it is covered by a vallum or palisade, and a boarded gallery over-head for the protection of the soldiery. The example will at once explain the meaning of those passages in which it is mentioned that the *agger* was *set on fire*. Cæs. *Bell. Civ.* ii. 14.

2. *Agger murorum.* (Virg. *Æn.* x. 24.) An embankment upon which the walls and towers of a fortified city were built, and which served as a rampart upon which the garrison were stationed to defend the place. It was constructed of earth thrown up in the manner last described, but was moreover cased with masonry, and ascended from the inside by a flight of



steps, as seen in the cut, which is a section of the agger and walls still remaining at Pompeii, with an elevation of one of its towers partially restored.

3. A temporary mound of earth, wood, or any other materials ready at hand, thrown up against the walls of a besieged city, on which the battering train (*tormenta bellica*) was placed, and for the purpose of raising the assaulting parties to a level with the ramparts. Like the parallels in modern warfare, it was commenced at some distance from the city walls, and then gradually widened on the inside until it met them, which is implied by such expressions as *agger promotus ad urbem*, Liv. v. 7.

4. *Agger viæ*, properly *the road*, that is, the central part of a street or highway intended for the traffic of carriages and cattle (Virg. *Æn.* v. 273.), which was paved with stones imbedded in cement laid upon several strata of broken rubbish (compare VIA), and slightly raised in the centre, so that the section formed an elliptical outline, as seen in the annexed plan, which is a

section between the curb stones of the Via Sacra, leading up to the temple of Jupiter Latialis. The plan upon which it was constructed explains why this part of a road was called the *agger* (Serv. *ad* Virg. *l. c.* Isidor. *Orig.* xv. 16. 7.), though the name is sometimes used in a more general sense, as synonymous with VIA, as *Aurelius agger* instead of *Via Aurelia*. Rutil. *Itiner.* 39.

6. An artificial embankment or

dyke upon the sides of a river to protect the country from inundations

(Virg. *Æn.* ii. 496.), and also a margin of masonry, forming the quay of a port, to which the vessels were made fast. (Ovid. *Met.* xv. 690. Id. *Trist.* iii. 9. 13.) The illustration represents a dyke of rough stones formed at the confluence of two rivers from the Column of Trajan.

AGINA. The socket or eye, to which the beam of a balance is pinned, and in which the upright index (*examen*, *ligula*) oscillates to show that the object weighed corresponds exactly with the weight in the opposite scale. (Festus. *s. v.* Tertull. *ad Her-*

mog. 41.) Both the *agina* and the index affixed perpendicularly on the centre of the beam are shown in the illustration, which is taken from an original of bronze. Caylus. iv. 96. 4.

AGITA'TOR. Generally one who puts any thing in motion; but more especially applied to those who drive cattle; and in the following special cases.

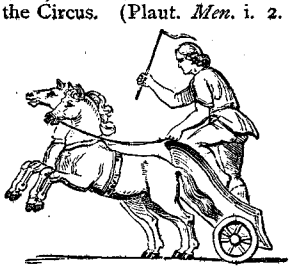
1. *Agitator aselli* (ὀνηλάτης). A donkey boy, or donkey driver. (Virg.

Georg. i. 273.) From a fictile lamp formerly in the possession of Fabretti. (*Col. Tr. Addend.* p. ult.)

2. *Agitator equorum* (ἡνίοχος). A coachman, or charioteer, who drove another person in a carriage, whether a chariot of war or not. (Virg. *Æn.* ii. 476.) The illustration is from a

terra cotta, representing Paris carrying away Helen. Wink. *Mon. Ined.* 117.

3. When used by itself, and without any other word to modify or distinguish it, a driver at the chariot-races of the Circus. (Plaut. *Men.* i. 2. 50.

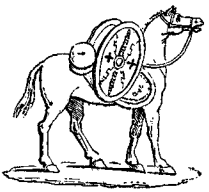


Suet. *Nero*, 22.) Compare AURIGA. The illustration is from a terra cotta lamp, formerly in the possession of Bartoli.

AGITA'TRIX. A female who sets any thing in motion; hence, *syl-*

varum agitatrix, a *huntress*, who beats up the woods and covers (Arnob. iv. p. 141), particularly applied to Diana the goddess of the chase; in which character she appears in the illustration from a terra cotta lamp, formerly in the collection of Bartoli.

AGMINA'LIS, sc. *equus*. A sumpter horse, which follows an army for the purpose of carrying the arms, accoutrements, and baggage, as in the example from the Column of Trajan,



which shows one of these animals laden with the shields and helmets of the Roman soldiers. Dig. 50. 4. 18. §. 21. Cod. Theodos. 8. 5. 6.

AG'OLUM. A long tapering stick used by the Roman drovers and herdsmen for driving their cattle. (Festus. *s. v.*) The drovers of the Roman Campagna make use of a si-

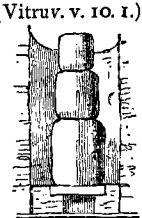
milar instrument at the present day, formed by a long straight shoot of the prickly pear, precisely like the example here given, which is from a painting at Pompeii.

AGONOTHE'TA (ἀγωνοθέτης). The president at the public games in Greece, always a person of distinction, whose office it was to decide disputes, declare the victors, and award the prizes. Spart. *Hadr.* 13.

AGRIMENSO'RES. Land surveyors. (Amm. Marc. xix. 11. 8.) A body formed into a college by the Roman emperors, and paid by the state.

AHE'NUM. (χαλκεῖον). Properly a *copper* or *boiler* for heating water, which was *suspended* over the fire, in contradistinction to the *saucepan* (*cacabus*) for boiling meat or vegetables, and which was placed upon it (Paul. *Dig.* 33. 7. 18. Serv. *ad* Virg. *Æn.* i. 213.); the distinction however is not always observed. The example is copied from an original of bronze found at Pompeii; the eye at the top of the handle is to receive the hook by which it was suspended.

2. (τὰ χαλκεῖα. Theophr. *Char.* ix.) The coppers which contained the water for supplying a bath. (Vitruv. v. 10. 1.) These were always three in number, arranged with a nice regard to economy of fuel. The largest, which contained the hot water (*caldarium*), was placed immediately over the furnace, the mouth of which is shown by the square aperture at the bottom of the annexed woodcut; over that was placed a second (*tepidarium*), which only received a mitigated heat from the greater distance of the fire, and which, therefore, contained water of a lower temperature; the uppermost of all (*frigidarium*) received the cold water direct from the cistern; thus, when the hot water was drawn off from the lowest copper, the empty space was immediately filled up with fluid which had already acquired a certain degree of heat, and the second

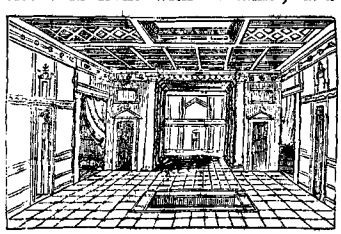


was again replenished with cold water from above. All this is made very clear by the illustration, which shows the three boilers used in the baths of Pompeii, as restored by Sir W. Gell from the impressions which their figures have left in the mortar of the wall behind them in which they were set.

A'LA. The wing of a bird, and thence, from the resemblance in use,

the feather affixed to the shaft of an arrow to guide and steady its course through the air. (Virg. *Æn.* ix. 578.) The example shows a Greek arrow found in Attica.

2. A large recess in Roman houses of any size and splendour, of which there were generally two, one on each side of the atrium (Vitruv. vi. 3. 4.), furnished with seats, and closed in front with curtains; and



which, if we may judge from the analogy afforded by the houses of modern Turkey (which have two precisely similar recesses on their galleries, closed with curtains, and fitted with divans), were intended for the master of the house to receive his visitors, and enjoy the conversation of his acquaintance. The position of the *Alæ* is shown on the ground-plan of the house of Pansa [see DOMUS], where they are marked C. C.; their internal elevation in the engraving above, which is a restoration of the atrium of the house of Sallust at Pompeii, and in which the entrance to the alæ is formed by the two large doorways with the curtains drawn aside at the furthest angle of the chamber, on the right and left hand.

3. In large buildings, such as a basilica or Etruscan temple, which were divided by rows of columns into a centre nave and two side aisles, like our churches (a distribution, of which the great temple at Pæstum affords an existing specimen; see also the illustration to BASILICA), these side aisles appear to be termed *Alæ* by Vitruvius (iv. 7. 2.); and, in consequence, Professor Becker (*Gallus*, p. 107. *Transl.*) wishes to establish that the *alæ* of private houses were not the apartments described above, but merely two side aisles, separated in like manner by rows of columns from the centre of the atrium. But, to support this position, he is under the necessity of inventing an imaginary atrium of his own, unlike any which has yet been discovered either at Pompeii or elsewhere—of separating the *cavædium* from the *atrium*,—and of composing a Roman house upon a plan entirely conjectural, which he, therefore, distributes into the three separate divisions — the atrium first, next the cavædium, and the peristyle beyond; all which, though plausible enough in theory, receives no corroboration from any thing yet brought to light; and, therefore, in the absence of positive authority, the interpretation given under No. 2. seems most entitled to confidence.

4. The wing of an army, which, in the Latin writers, is equivalent to saying the division or contingent furnished by the allies; for these were always stationed on the flanks, to cover the legions consisting of Roman citizens, who always occupied the centre of the battle array. Veget. *Mil.* 2. 14.

5. Also applied to a body of cavalry containing 300 men and upwards, whether Roman troops or furnished by the allies, which were posted upon

each flank of the legions. Cincius *ap.* Gell. xvi. 4. 4.

ALABASTER or ALABASTRUM (ἀλάβαστρος and *-ον*). A small vase for holding ointments of a choice description (Cic. *Fragm. ap.* Non. *s. v.* p. 545. Mercer. Pet. *Sat.* lx. 3.); mostly made out of an onyx stone (Plin. *H. N.* xxxvi. 12.), or sometimes of gold (Theocr. *Idyl.* xv. 114.), but of a peculiar form, like the shape of a pear, a pearl drop, or a rosebud, to all of which it is likened. (Plin. *H. N.* ix. 56. Id. xxi. 10.) The example is from an original formerly in the possession of the Roman antiquary Pietro Ciacconi. Fortunatus Schackius, *Myriothec.* i. 47.

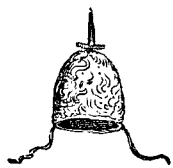
ALA'RII. The troops stationed on the wings of a Roman army, including both the infantry and cavalry, which were formed out of the contingents furnished by the allies, and consequently varied in their arms and accoutrements, according to the customs of the different nations by whom they were supplied. (Cic. *Fam.* ii. 17. Cæs. *B. G.* i. 51.) Bodies of such troops are represented in several battles on the Column of Trajan, as of the German auxiliaries, and Sarmatian cavalry, &c., each in the costume of their respective countries.

ALBA'RIUM or OPUS ALB (κονίαμα). Stucco or cement, with which brick walls were covered, made out of sandstone, brick, and marble, powdered and ground together for an outside coating; or of gypsum and plaster of Paris, for the finer kinds used in the interior. Vitruv. vii. 2. Plin. *H. N.* xxxvi. 55. ib. 59.

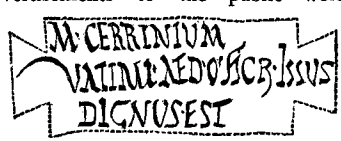
ALBA'RIUS (κονιατής). A plasterer, whose trade it was to cover the walls with cement, and make ornamental cornices, friezes, and reliefs in stucco. Inscript. *ap.* Gruter. 642. 11. Compare Plin. *H. N.* xxxvi. 59.

ALBA'TUS. Clothed in white. Thus in the Circensian games, *auriga albatus* (Plin. *H. N.* viii. 65.), a driver who wore the white colour, or belonged to the white company (*factio albata*).

ALBO-GALE'RUS. The fur cap worn by the Flamen Dialis, which was made of the skin of a *white* victim which had been sacrificed to Jupiter, with a spike of olive wood projecting from the top, precisely as seen in the illustration taken from a medal struck in honour of Marcus Antoninus. Festus. *s. v.* Varro. *ap.* Gell. x. 15. 4.



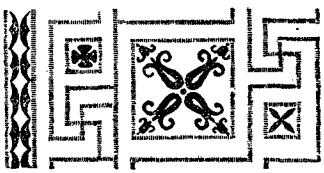
ALBUM (λεύκωμα). A space or patch covered with white plaster against the walls of a building, upon which public announcements or advertisements to the public were



written; and thence the name is given to any sort of white tablet bearing an inscription, such as a list of the senators, the prætor's edicts, or things of a like nature. (Paul. *Sentent.* l. i. t. 14. Seneca. *Ep.* 48. Cic. *Orat.* ii. 12.) The illustration is a facsimile, upon a reduced scale, of an *album* written against one of the houses in Pompeii, which appears to have been equivalent to a modern announcement, such as: "Patronized by the Royal Family," or "By appointment." The words of it are MARCUM . CERRINIUM . VATIAM . AEDILEM . ORAT . UT . FAVEAT . SCRIBA . ISSUS . DIGNUS . EST., *i.e.*, Issus, the scribe, solicits the patronage of M. Cerrinius Vatia, the ædile; he is a fit person.

ALEXANDRI'NUM OPUS. A particular kind of mosaic work,

especially used for the flooring of rooms, and belonging to the class of pavements termed *sectilia*, the distinctive character of which consisted in this, that the frets or patterns forming the designs were composed by the conjunction of *only* two colours, red and black for instance, on a white ground, as in the example, which represents a portion of a pavement in a house at Pompeii. (Lamprid. *Alex. Sev.* 25.) The words of Lampridius seem to imply that this description of mosaic was first introduced by Severus; but such a notion is rendered untenable by the numerous specimens of it in the Pompeian houses. We must, therefore, understand that Severus merely introduced the custom of forming such pavements by the contrast of two sorts of marble different in colour and quality from those which had been previously employed for the purpose, viz., porphyry and Lacedæmonian marble.



ALIC'ULA. A short cloak or mantle resembling the *chlamys* in form, but of smaller dimensions, fastened by a brooch in front, and worn by persons of humble means (Mart. *Ep.* xii. 82.), by sportsmen (Pet. *Sat.* xl. 5.); and by young persons (Ulp. *Dig.* 34. 2. 24.). It is often seen in works of ancient art, like the example, which is from a painting at Pompeii, in all of which the designation is clearly explained by the resemblance it bears to a pair of *little wings*, as the wind or motions of the wearer raise it floating from his shoulders.

A'LIPES(πτερόπους). Having wings on the feet, an epithet especially given

to the god Mercury, as in the example from a terra cotta lamp. Ovid. *Fast.* v. 100. Id. *Met.* iv. 753.

ALIPI'LUS(παραπίλτριος). A slave attached to the baths, or kept by private persons for the purpose of plucking out the straggling hairs from any parts of the body, or under the arm-pits. Both males and females were employed for this purpose. Seneca, *Ep.* 56. Compare Juv. *Sat.* xi. 157. Cratin. Ὦρ. 2.

ALIPTES or ALIPTA (ἀλείπτης). Properly a Greek word, but used by the Romans in the same sense as by the Greeks, to designate a person who combined in himself the several duties and authority of a *lanista* and *unctor*. It was his business to anoint and rub the bodies of the Athletæ with oil and fine sand mixed together before and after a contest in the Palæstra, or of young persons in the gymnastic schools; as well as to direct and preside over their training and exercises (Aristot. *Eth.* N. 2. 6. 7. Pindar, *Olymp.* viii. 54–71.); and also to give them advice respecting their

diet and mode of living, which he was enabled to do from the knowledge he possessed of their muscular conformation, and general state of bodily health. Cic. *Fam.* i. 9. Celsus, i. 1.

2. A slave attached to the baths, for whom the genuine Latin term is *unctor*, whose business it was to rub the bather dry, scrape off the perspiration with the *strigil*, and then anoint the body with unguents. (Seneca, *Ep.* 56. Juv. *Sat.* vi. 422.) The illustration is taken from a fresco which represents

a bathing room painted on the walls of a sepulchral chamber on the Appian Way, discovered in the last century. (Ficoroni, *La Bolla d'Oro*, p. 45.) It was undoubtedly copied from some celebrated original, for Juvenal must have had a similar one in his mind's eye when he wrote the passage above referred to.

ALLIGA'TI. In a special sense, a captive or prisoner of war with the soldier who had charge of him; *i.e.*, the two together were called *alligati*, because it was the Roman practice to chain the prisoner to his captor, the manacle being fastened to the right wrist of the former, and to the left of the soldier to whose custody he was committed; whence the allusion of Seneca

(*Tranquill.* i. 10.), *alligati sunt qui alligaverunt.* (Compare Stat. *Theb.* xii. 460.) The illustration from the arch dedicated by the silversmiths of Rome to Septimius Severus, represents a Roman soldier with his prisoner, the latter with both his hands chained together behind his back, while the soldier is preparing to fasten the chain to his own arm: the ring which forms the manacle is seen at the end of the chain.

ALLOCU'TIO. An address or harangue; especially such as the Roman generals were in the custom of delivering to their soldiery. Allocutions of this kind are frequently represented on medals, triumphal arches, and columns, at which the commanders appear upon a raised platform (*suggestum*), attended by their

chief officers, with the standards and body of the troops arranged in front, as here shown from a medal of Antoninus, which also bears the inscription ADLOCUTIO AUGUST. S. C.

ALTA'RE. According to the grammarians, a *high altar* (quasi *alta ara*), which was dedicated only to the gods above (Serv. *ad* Virg. *Ecl.* v. 66. Festus, *s. v.*), whilst the *Ara* was both lower, and employed in sacrificing to the gods below as well as those above. Such an interpretation may possibly acquire authority from the engraved gem here figured (Agostini, *Gemme*, 142.), in which two altars, both with incense burning on them, but one much more elevated than the other, are seen; a similar example occurs in the miniatures of the Vatican Virgil, in which four square altars are depicted, two tall and two lower

ones, and which seem to illustrate such a passage as *inter aras et altaria*

(Plin. *Paneg.* i. 5. Compare Plin. *H. N.* xv. 40.), and other places in which the two words are distinguished. The interpretation that *altare* means that which is placed on the altar (*ara*) is scarcely so satisfactory; for in the passage of Quintilian (*Declam.* xii. 26.), *aris altaria imponere*, the reading is doubtful; and that of Justin (xxiv. 2.), *sumptis in manus altaribus*, will bear a very different interpretation.

ALTA'RIUM, i. q. ALTARE. Sulp. Sev. i. 19.

ALTICINCTUS (*ὑψίζωνος*). Having the tunic drawn high up through the girdle, and above the knees, in order to allow free action to the limbs,

as was usual with rustics, labourers, or persons engaged in hard work or active exercise. (Phaedr. ii. 5. 11.) The example is copied from the Vatican Virgil.

ALU'TA. Leather dressed with alum (*alumen*) in order to render it soft and pliable; whence the word is often used by the poets for a boot, shoe, purse, &c., made of such leather. Mart. xii. 26. Juv. *Sat.* xiv. 282.

2. A patch, or beauty spot for the face. Ovid. *Art. Am.* iii. 202.

ALVEA'RE (*σμῆνος, σίμβλος*). A *beehive*, in which the bees make their combs and deposit their honey. (Columell. ix. 11. 1.) Amongst the ancients these were sometimes made of metal, of which an example is introduced (s. FORI) from an original found at Pompeii; also of earthenware, but they were not approved, as being most affected by the vicissitudes of heat and cold. The best were made from strips of cork, or of the fennel-plant (*ferula*) sewed together; and the next best of basket-work (Columell. ix. 6. 1. Virg. *Georg.* iv. 33.), as in the example, which is taken from a Roman bas-relief, in which it is introduced as an emblem accompanying the figure of Hope. Montfauc. *Antiq. Expl.* i. 204.

ALVEA'RIUM (*σμηνών*). A row of beehives, or place where beehives stand. Varro. *R. R.* iii. 16. 12.

ALVE'OLUS. A diminutive of ALVEUS, generally; but in a special sense of its own, *a weaver's shuttle*, which was used for conveying the threads of the woof (*subtemen*) through the warp (*stamen*). (Hieron. *Ep.* 130. *ad* Demetr. *n.* 15. *ad torquenda subtemina in alveolis fusa volvantur.*) From this passage, and the name by which the instrument was called, we may safely infer that it was a flat piece of wood rounded or pointed off at each end, and scoped into the

shape of a boat, with a cavity in the

centre, into which the pin of the bobbin was inserted; precisely like the figure here introduced, which represents a common kind of shuttle used in some parts of this and other countries, but which corresponds so exactly with the words above quoted, that it may be justly looked upon as an ancient model unchanged by time. There is a small hole in its side, through which the thread is drawn, and as the shuttle is thrown, the bobbin and pin revolve (*fusa volvantur*) and deliver out the thread.

AL'VEUS. From *alvus*, the belly; whence it is applied in several special senses to a variety of objects which possess a real or imaginary resemblance in form to that part of the human body.

1. A long shallow wooden vessel answering to our notion of the words *trough* or *tray*, either for holding liquids or any other articles; like the figure in the cut, which is used by a carpenter for his tools and necessaries in a Pompeian painting. Plin. *H. N.* xvi. 22. Liv. i. 4.

2. A small boat or canoe used upon rivers, of very primitive construction, being hollowed out of a single tree. (Vell. ii. 107.) The example here given represents a log

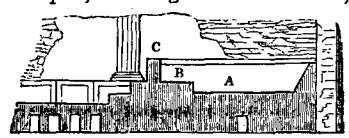
canoe discovered in the bog which forms the bank of the old river at the junction of the Nen, at Horsey near Peterborough (Artis. *Durobriv.* pl. 57.), which, if not of Roman origin, is certainly of very great antiquity; and, as it resembles in every respect the canoes represented on medals which commemorate the foundation of Rome, it may be received as a model of the *alveus*.

3. The hull of a ship; and thence used by the poets for the ship itself. Sall. *Jug.* 21. Propert. iii. 7. 16.

4. A particular kind of dish or small tray, in which certain sorts of fruit, such as olives, were handed round to the guests at table. Pet. *Sat.* lxvi. 7.

5. A board used by the Romans for one of their games of skill. The circumstance of dice as well as counters being mentioned in connection with the game played upon the *alveus* (Plin. xxxvii. 6. Val. Max. viii. 8. 2.), implies that that game was the *ludus duodecim scriptorum*, in which, as in our backgammon, the move was decided by a throw of the dice. The *alveus*, therefore, must have resembled in some respects our backgammon board, and been divided in the same manner as the *abacus* (see ABACUS, No. 2.), or if any difference really existed between the meaning of these two words, it is possible that the latter term was strictly used when the board consisted of a marble slab; the former when made like a wooden tray with raised edges, as indeed the original notions of the two words of themselves indicate.

6. A hot-water bath, constructed in the floor of a bathing-room at the opposite extremity to that which contained the *Labrum* (Vitruv. v. 10. 4. Marquez, *Case degli Antichi Romani*,



§ 317.), and furnished with a step at the bottom, which formed a seat for the bather when he descended into it. (Auctor. *ad Herenn.* iv. 10.) The illustration here given is a section of the *alveus* in the public baths at Pompeii. The tinted part is the flooring of the room formed of brickwork, in which the flues through which the hot air circulated are observable, one under the bath itself, and four others under the general flooring. A is the *alveus*; B the seat on which the bather sat (*gradus*, Vitr. *l. c.*); C. a low para-

pet wall forming the upper part of the bath (*pluteus*, Vitr. *l. c.*), from which two steps on the outside lead down to the floor of the room. The general plan of the apartment in which it is placed, and relative situation with respect to the other members of the same, will be understood by referring to the first wood-cut under BALINEAE, letters D, *h*, *i*.

7. From this the word is sometimes transferred in a more general sense to any sort of vessel or convenience for washing in. Ovid. *Met.* viii. 652.

8. A bee-hive. (Plin. *H. N.* vii. 13.) [ALVEARE.]

ALVUS, i. q. ALVEARE. Varro, Columell. Plin.

AMANUENSIS (ὑπογραφεύς). A slave or a freedman employed as a secretary or amanuensis, to write letters which his principal dictated aloud. Suet. *Tit.* 3.

AMA'ZON ('Αμαζών). An Amazon, a female warrior of Scythian race, whose armour consisted of a helmet, a shield of peculiar form called *pelta*, a bow and arrows, a sword, and double axe (*bipennis*), all of which accessories are shown in the illustration which is copied from a sarcophagus in the Museum of the Capitol at Rome.

The common derivation of the name from μαζός, because they were said to have destroyed the right breast in order that it might not interfere with the use of their weapons, is a mere fiction invented by the grammarians; for they are always represented in works of ancient art as perfect as other women. See the next cut.

Amazons are also frequently represented on horseback, in which

case they are armed with a spear, like the ordinary cavalry of other nations; as in the example from a fictile vase.

AMBIV'IUM (ἄμφοδος). Any road or street that leads *round* a place. Varro. *ap.* Non. *s. Equisones*, p. 450. Mercer. Aristoph. *Fragm.* 304.

AM'BRICES. The cross laths (*regulæ*) inserted between the rafters and tiles of a roof. Festus. *s. v.*

AMBUBAI'Æ. Female musicians and ballad singers of Syrian extraction, who frequented the Circus and places of public resort, and supported themselves by their music and prostitution. Suet. *Nero*, 27. Hor. *Sat.* i. 2. 1. Compare Juv. iii. 62, 65.

AMEN'TO. To hurl a spear or javelin by the assistance of a thong (*amentum*) attached to it, which from the passages cited below appears to have been executed by inserting the fingers between the ends of the thong, and thus giving the missile a rapid rotatory motion before it was discharged; but there is no known work of antiquity in which this action is represented. Lucan. vi. 221. Compare Ovid. *Met.* xii. 321. Cic. *de Orat.* i. 57.

AMEN'TUM (τὸ ἄμμα τῶν ἀκοντίων). A thong fastened to the shaft of a spear or javelin at the centre of

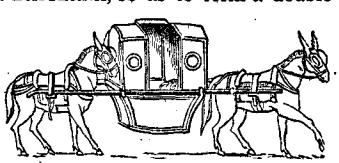
gravity, in order to give it a greater impetus when thrown. (Liv. xxxvii. 41. Ovid. *Met.* xii. 221. Sil. Ital. iv.

14.) This illustration is taken from one of Sir W. Hamilton's fictile vases; but in the celebrated mosaic of Pompeii, believed to represent the battle of Issus, a broken spear provided with a similar appendage is seen lying on the ground.

2. The thong or strap by which the *soleae*, *crepidae*, and similar kinds of shoes were fastened on the foot (Festus, *s. v.*), as in the example from a marble statue at Rome, where the *amentum* is shown by the broad flat thong which passes over the instep,

and through the loops (*ansae*) affixed to the sides of the sole. Pliny mentions a sitting statue of Cornelia, the mother of the Gracchi, which was remarkable for having a mere sole under the foot without any thong to fasten it (*soleis sine amento insignis*, *H. N.* xxxiv. 14.); and similar omissions are not unfrequently observable in the Pompeian paintings, only to be accounted for by the caprice or inadvertence of the artists.

AM'ITES. A *pair of shafts*, and particularly applied to the two long poles, like those of a sedan-chair, which projected from the front and back of a BASTERNA, so as to form a double



pair of shafts for the beasts which bore it. (Pallad. vii. 2. 3.) The illustration represents a conveyance common in many parts of Europe during the middle ages, which, though not from any known Greek or Roman model, is introduced because it represents to the eye a precisely similar contrivance to what is mentioned by Palladius. Compare BASTERNA.

2. Strong poles of timber inserted horizontally between two upright posts, for the purpose of making a fence to confine cattle within their enclosures. Columell. ix. 1. 3.

3. The two parallel rods upon which each side of a *clap-net* is stretched when laid flat upon the ground, and by which they are made to rise up and fall over the bird which has alighted between them; from which it may also be applied to the net itself. Pallad. viii. 12. Hor. *Epod.* 2. 33.

That the ancients were acquainted with clap-nets there is no doubt; for they are represented in the Egyptian tombs, and constructed precisely upon the same principles as those now used by our bird-catchers. (Wilkinson's *Ancient Egyptians*, vol. iii. p. 37.) They are distinctly alluded to by Plautus (*As.* i. 3. 61–72.); and by Manilius (*Astr.* v. 371–373.), where he describes the various ways of taking birds: *Aut nido captare suo, ramove sedentem, Pascentemve super surgentia ducere lina:* in which passage the last words graphically depict the *rising up* of the clap-nets over the bird that is feeding on the seeds which the fowler has thrown down on the ground (*area*) between them, as described by Plautus. Lastly, Palladius (*l. c.*) says that an owl was employed together with the *amites*, as a call bird, to which use it is still put by the modern Italians. All these circumstances seem sufficient to authorise the interpretation given; though it should not be concealed that Festus (*s. v.*) and the scholiast on Horace (*l. c.*) make the word synonymous with *ancones*, or *varae*, and explain it by the gloss *furculae aucupatoriae*, which is received by Doering, Orelli, and the commentators generally. But it is not probable that the Romans would have invented three different words to express one and the same

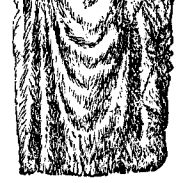
thing; nor is it easy to conceive how birds could be caught by nets erected upon poles, which they could so easily fly over; and the general analogy of the word, by a comparison with its other meanings, should not be neglected, both of which apply to poles placed in a *horizontal* and *parallel* position, as distinct from those which are set upright, or stuck in the ground.

AMICTUS (ἐπιβλήμα, ἱματίον. Alciphr. *Ep.* iii. 42. 10.). A general term expressive of all the various articles of outer clothing, which were in fact wrapped round the person (from *amicire*), as distinguished from those of the inner apparel, which were drawn on (from *induere*); including, therefore, the *Toga*, *Pallium*, *Sagum*, *Abolla*, *Paludamentum*, &c. (Virg. *Æn.* v. 421. Quint. xi. 3. 137. Compare INDUTUS.) The two figures here represented, both from Etruscan

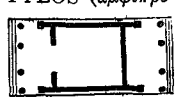
works, will explain distinctly what is meant by the term. The one standing is just beginning to put on his *amictus*, a loose piece of cloth, one side of which is already passed from behind over the left arm and shoulder, whilst he is in the act of slipping his right elbow under the other side, in order to pull it up to the neck, so that both the ends will depend in front of the person in the manner represented by the left-hand figure, in the illustration to ANABOLIUM. He will then take up the right side, draw it across the chest, and turn the end over his left shoulder, so as completely to envelope the upper part of the body in the manner seen on the sitting figure, who is then *amictus pallio*. Cic. *de Orat.* iii. 32.

AMIC'ULUM. Diminutive of AMICTUS, and including all the smaller and finer kinds of outside wraps, both of male and female attire, which were disposed upon the person in the manner explained under the preceding word, such for instance as the *Chlamys*, *Sagulum*, and also the bridal *Flammeum*. Festus. *s. v. Corolla.*

AMPHIMAL'LUM (ἀμφίμαλλον). A very thick and coarse description of woollen cloth, having a long nap on both sides of the fabric, from which the name was taken; it was used for carpeting, outside coverings in very cold weather, and seems to have been, originally at least, of foreign manufacture, for it was not known at Rome until the time of the elder Pliny (Plin. *H. N.* viii. 73.), and was probably introduced there from Germany, for it is represented in one of the trophies erected by the soldiers of Antoninus over the Germans on the column of that emperor; from which the illustration is taken. It will be observed that the long nap is seen on the inside, where the edges turn over, the same as on the outside.



AMPHIPROS'TYLOS (ἀμφιπρόστυλος). Applied to temples, or to any other edifices which have an open porch or portico projecting beyond the *cella* or main body of the building at both extremities, the front and rear, as shown on the accompanying ground-plan. Vitruv. iii. 2. 4.



AMPHIT'APUS (ἀμφίταπος). Designates a particular kind of cloth,

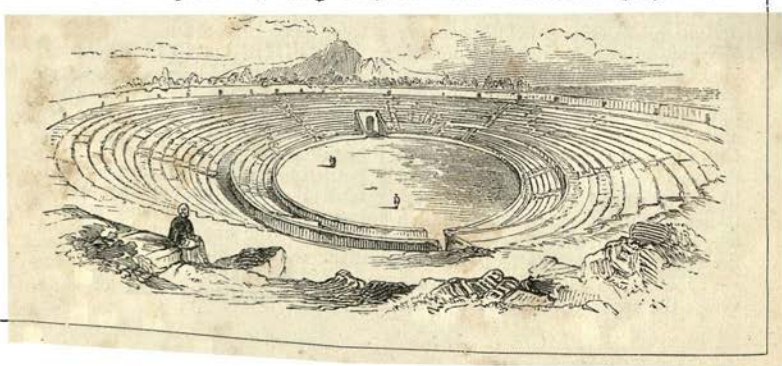
which, like the *amphimallum*, had a nap on both sides, but was of a finer texture (Athen. v. 26.), and probably of Oriental manufacture. There was certainly a distinction between the two; for *amphimalla* were not known at Rome till the time of Pliny, whereas *amphitapa* are mentioned by Lucilius and Varro, *ap.* Non. *s. v.* p. 540. Mercer.

AMPHITHEA'TRUM (ἀμφιθέατρον). An amphitheatre; a building originally constructed for the exhibition of gladiatorial combats, but occasionally used for other kinds of spectacles.

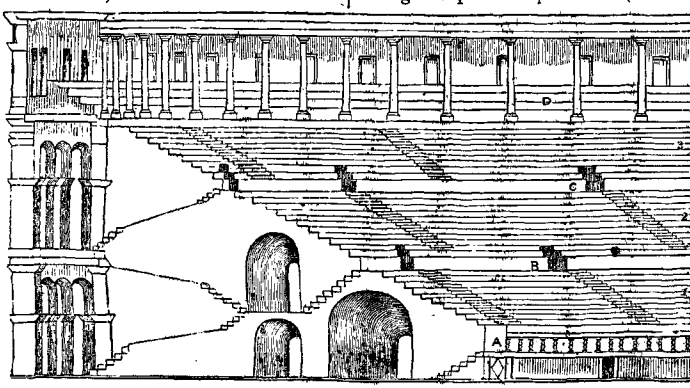
The exterior was always formed by an oval wall, divided into one or more stories of arcades, according to

the size of the building, and decorated with columns, pilasters, &c., according to the taste of the architect, as shown by the illustration introduced, which represents the external wall of an amphitheatre still remaining in a high state of preservation at Pola in Istria.

The interior formed an elliptical cup or hollow (*cavea*), set round with seats for the spectators, rising in steps one above the other, and was distributed into the following principal parts: the *arena*, a flat and oval space at the bottom, and in the centre of the edifice, where the combatants fought; the *podium*, an elevated gallery immediately encircling the arena, reserved for the senators and persons of distinction; *gradus*, the circles of seats occupied by the public, which, when the building was lofty, were divided into two or more flights, termed *maeniana*, by broad landing places (*praecinctiones*) and raised walls (*baltei*); and, vertically, into compartments in the form of an inverted triangle or wedge (*cunei*) by a number of staircases (*scalæ*), which communicated with the avenues of ingress and egress (*vomitoria*) within the shell of the building. On the top of all was a covered gallery, appropriated to the women. All of these points are discernible in the following illustration, which represents the interior of the amphitheatre at Pompeii in its existing state; but, as the drawing is necessarily made upon a very reduced scale, and is indistinct in parts from the dilapidations it has suffered, the whole plan and construction of these edifices will be better understood by comparing it with the plan subjoined in the following page, which is a restored section and elevation of a portion of the amphitheatre at Pola, by the Canonico Pietro Stancovich (*Anfiteatro di*



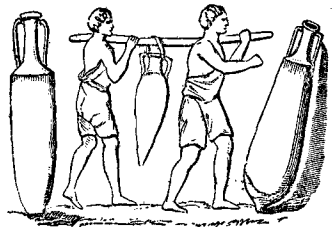
Pola, tab. 4.), in which all the parts are detailed more perfectly. The company entered the theatre through the arches on the ground-floor at the left-hand side of the engraving. A is the *podium*, which is approached by a short staircase, springing from the third or inner corridor, in the centre of the cut; it is raised above the arena by a blank wall, surmounted by a balustrade, under which is seen one of the doorways through which the wild beasts or combatants emerged upon the arena. The staircase, which commences immediately from the ground entrance, leads directly to the first *mænianum* (1), which the spectator entered through the doorways (*vomitoria*) B, and descended the flights of stairs which divide the rows of seats between them into a wedge-shaped compartment (*cuneus*),



until he came to the particular row where his seat was reserved. The high blank wall into which the entrance (B) opens, is the *balteus*, and its object was to separate the different *mæniana*, and prevent the classes who were only entitled to a seat in the upper ones from descending into those below. A branch staircase, diverging to the left, leads up to the corridor formed by the arcades of the outer wall; from whence it turns to the right, and conducts to the second *mænianum* (2), which is entered, and distributed in the same way as the lower one, and separated from the one above by another *balteus* (C). Other staircases, but which cannot be shown on one section, conduct in like manner to the third *mænianum* (3) and to the covered gallery for the women above (D). The three solid arches in the centre of the engraving, constructed in the main brickwork of the building, form a succession of corridors encircling the whole edifice, from which the different staircases spring, while at the same time they support the seats of the *cavea*, and the flights of stairs by which the company entered or left the amphitheatre.

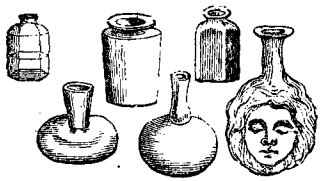
AM'PHORA (*ἀμφορεύς*). A large earthenware vessel, with a handle on each side of its neck, and terminating in a point at bottom, so that it would stand upright if planted in the ground, or remain stationary if merely leaned against a wall; chiefly used for containing wine in store, for which the smallness of its diameter, as compared with the height, shows it was invented, in order to contain a large quantity, and only occupy a small space. The illustration represents two amphoræ of

the most usual form, the one stuck in the ground, and the other leaning against a wall, as they were found at Pompeii, and also shows the manner



in which they were transported from place to place, from a terra-cotta bas-relief, which formed the sign of a wine shop in the same town.

AMPUL'LA (λήκυθος). A *bottle;* a general term, like our own, for a vessel of various shapes and materials, but more accurately one with a narrow neck, small mouth, and swelling body (Plin. *Ep.* iv. 30. 6.); whence



the word is figuratively used in the plural by the Romans and Greeks to signify turgid or inflated language. (Hor. *A. P.* 97. Cic. *Att.* i. 14. 3. Compare Hor. *Ep.* i. 3. 14., and Strabo, xiii. 1. 54.) The illustration affords an example of various originals excavated at Rome.

2. *Ampulla olearia* (λήκυθος ἐλαιηρά. Jul. Poll. x. 62. *Id.* iii. 154.). An *oil flask*, such as was used for carrying oil to the baths for pouring over the strigil to prevent it from scraping too sharply, and for other general purposes. It is described by Apuleius (*Flor.* ii. 9. 2.), exactly as represented in the cut, from an original formerly in the possession of Lorenzo Pignori (*De Serv.* p. 84.), as shaped like a lentil, with a narrow neck and flattish sides, *lenticulari forma, tereti ambitu, pressula rotunditate.*

3. *Ampulla rubida.* A flask covered with leather, like our hunting flasks, and used by persons on a journey to hold wine, vinegar, or oil. Plaut. *Stich.* ii. 1. 77. Festus. *s. v. Rubida.*

AMPULLA'RIUS. One who followed the trade of covering glass bottles with leather. Plaut. *Rud.* iii. 4. 51.

AMUS'SIS. An instrument employed by masons and builders for testing the evenness, accuracy, and regularity of their work, as the rule, the square, and the plummet is by carpenters. The exact meaning is somewhat doubtful; for, from the different passages where the word occurs, it appears to have been equally applied to a level for testing the uniform evenness in the surface of a wall or course of masonry (Festus. *s. v. Amussim* and *Examussim.* Varro. *ap.* Non. *s. v. Examussim,* p. 5. Mercer); the square for proving a right angle (Auson. *Edyll.* xvi. 10.); and the line and plummet for preserving an exact perpendicular (Sisenna *ap.* Charis. ii. p. 178.); but in each case the same general use and notion is preserved, that in whatever way applied, it is always for the purpose of proving that the work is accurately and regularly done: whence the expression *adamussim* or *examussim* is equivalent to *accurately, i.e.*, according to line and rule. Macrob. *Sat.* i. 4. Aul. Gell. i. 4. 1.

AMUSSITA'TUS. Made with accuracy and precision, as tested by the instrument *amussis;* hence, figuratively, in Plautus (*Mil.* iii. 1. 37.), accurate, precise.

AMUS'SIUM. A marble slab, the surface of which was exactly levelled, and proved by the instrument *amussis,* and upon which the direction of the winds was marked. It was then

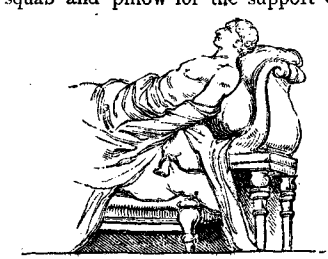
fixed against the external wall of a house, as a dial, to show the point from which the wind blew. Vitruv. i. 6. 6. Marini, *ad l.*

ANABATH'RUM (*ἀνάβαθρον*). Generally any row of seats rising one above another like a flight of stairs, as was the usual arrangement in all buildings constructed for the accommodation of a numerous company, such as the theatres, circus, &c. (See the illustrations under AMPHITHEATRUM.) But the more accurate and strict meaning of the word implies something more definite; viz., a temporary set of wooden seats, constructed upon the same principle, but which were hired for any special occasion, as a concert, recitation, &c., and placed round the sides of the room for the accommodation of a numerous audience, in the same manner as is still common at the present day for a similar purpose. Juv. *Sat.* vii. 46.

ANABOL'IUM (*ἀναβόλαιον*). Properly a Greek word, which has, therefore, a more especial reference to the customs of that people; though, being a general term, it might be equally well applied to the Romans, when descriptive of similar habits. (Inscript. *ap.* Don. cl. 1. n. 91.) It is derived from the Greek *ἀναβάλλω*, "to cast up," and used to

designate a particular mode of wearing the *pallium*, or any similar object of the outward attire, both of males and females, when the end was thrown up so as to cover the shoulder (Isidor. *Orig.* xix. 25. 7.), in the manner represented by the female figure of the preceding engraving, which is taken from a statue of the Villa Pamfili at Rome. The male figure, from a fictile vase, shows the simplest mode of arrangement; and is introduced here only for the purpose of explaining more clearly how the other was produced; viz., by taking up the side which hangs down behind the right arm, passing it across the breast, and then throwing it over the top of the left shoulder, so that the end will hang down behind, instead of in front, both the arms be covered, and the whole person more completely protected from the weather. In such an arrangement, the brooch at the throat would be first unclasped, to make the drapery set closer, and the whole blanket drawn more on to the right side than in our figure, in order to afford a greater length for casting over the shoulder. It may be remarked that the people of Italy adjust their cloaks at the present day in both of these ways, accordingly as the external temperature is more or less inclement.

ANACLINTE'RIUM (*ἀνακλιντήριον*). The head-board of a sofa or sleeping couch, upon which the squab and pillow for the support of



the head rested. (Spart. *Ael. Ver.* 5.) The example is from a bas-relief at Rome, which represents the death of Meleager.

ANADE'MA (ἀνάδημα). A band for the head; but more particularly

one which was used as a mere ornament, such as those worn by women and young persons of the male sex amongst the Greeks, in contradistinction to the *diadema*, *vitta*, or other head-bands, which were the insignia of regal, religious, or honorary distinctions. (Eur. *Hippol.* 83. Lucret. iv. 1126. Paul. *Dig.* 34. 2. 27.) The example is from a Pompeian painting.

ANAGLYP'TA or ANAG'LYPHA (ἀνάγλυπτα, ἀναγλυφα). Objects cast in low relief; a bas-relief in marble, metal, ivory, &c. Mart. iv. 39. Plin. *H. N.* xxxiii. 49.

ANAGNOS'TES (ἀναγνώστης). A slave, whose duty it was to read aloud to his master in his study, or to the guests at table. (Cic. *Att.* i. 12. Nepos. *Att.* 14. Aul. Gell. iii. 19.) Also a person who read out passages from the favourite poets in the theatre or public places (Aul. Gell. xviii. 5. 1.), like the *recitatori*, or *spiegatori* of modern Naples.

ANALEM'MA (ἀνάλημμα). Properly a Greek word, used to designate anything which serves as an underprop; and especially a wall, pier, or buttress constituting the substructure of a building (Dion. Hal. iii. 69.), for which the proper Latin term is *Substructio*. The Romans adopted it to signify the *pedestal* upon which a sundial was erected, often seen in pictures and bas-reliefs as a square pillar, or short column (Alciphr. *Ep.* iii. 4. Winkelm. *Mon. Ant. Ined.* No. 157.

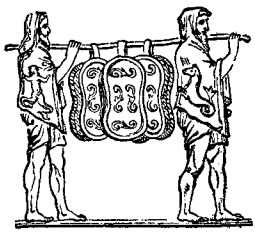
185.); but Vitruvius, who uses the word, applies it incorrectly to the dial itself. (Vitruv. ix. 1. 1. Schneider *ad l.*) In the illustration, copied from a silver cup found at Porto d'Anzio, only a portion of the *analemma* is drawn; but that is sufficient to show what is meant: the whole consists of a square pilaster about five feet high, with a base at the bottom corresponding with the cornice at the top.

ANANCÆ'UM. A vessel for holding liquids (Varro. *ap.* Non. *s. v. Creterra*, p. 547. Mercer), but of what precise character is very uncertain. It is usually interpreted a wine cup of great capacity, employed in drinking bouts, which it was compulsory to empty at a draught, upon the authority of Plautus (*Rud.* ii. 3. 33.); but the reading of the passage is doubtful. Weise has *ἀναγκαίως*.

ANATHE'MA (ἀνάθημα). Properly a Greek word, which includes anything that is *set up* as a votive offering in a temple, such as a tripod, statue, &c., used in a Latin form by Prudent. *Psychom.* 540.

ANCI'LE (τὸ ἀγκύλιον). The sacred shield found, according to tradition, in the palace of Numa, and supposed to have fallen from heaven. According to the grammarians, it was made of bronze, and of an oblong oval shape, but with a semicircular incavation on each side, similar to that on the top of the *pelta* (Varro. *L. L.* vii. 43. Festus. *s. v. Mamur.*), as seen in the illustration from a medal of Augustus, which also has a representation of the Salian *apex* by its side. The name *ancile* is evidently formed from the Greek ἀγκύλη, the *bend of the arm*, which the grammarians above cited refer to the incision on the sides of the shield; but it is clearly referable to the *semicircular handle* (compare ANSA and ANSATUS) affixed to the top for the purpose of suspending it on the rod by which it was carried through

the city by the Salii, as seen in the annexed woodcut from an engraved gem, in which the curvature of the sides is much less pronounced, and the general form more consonant



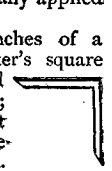
with the language of Ovid (Fast. iii. 377.): *Idque ancile vocat, quod ab omni parte recisum est; Quaque notes oculis angulus omnis abest,* which can scarcely be taken as a description of the figure on the medal of Augustus; a figure which it is probable was invented by the designer of the medal, in conformity with the received derivation of the Roman antiquaries; or perhaps the effects of age have modified the form, and made the indentures appear more prominent and decisive than they were in its early state.

ANCLA'BRIS. A small table made use of as an altar at the sacrifice, upon

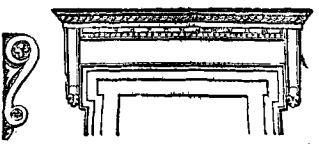
which the sacrificial implements were placed, as well as the entrails of the victim, for the inspection of the diviners. (Festus *s. v.* Id. *s. Escariæ.*) The example represents a small bronze table found at Pompeii, which from its diminutive size, and the hollow form of its top, is believed to have been employed in the manner stated. It is rather more than eight inches high, rather less than eight long, and about seven wide. In one of the Pompeian paintings a priest is represented carrying one of these tables to the sacrifice. *Pitture di Ercolan.* iv. tav. I.

ANCON (ἀγκών). Literally *an elbow; i.e.* the bend or angle formed by the two bones of the arm when bent at the elbow joint; from this it is transferred to several other things which partake of the same form, or have a resemblance to it; and, as this flexure consists of two separate parts or sides, the word is generally applied in the plural.

1. The arms or branches of a stone-mason's or carpenter's square (*norma*), which is employed in measuring right angles; and was formed of two flat rules mitred together like an elbow joint. (Vitruv. iii. 5. 14.) The example represents a square thus formed, which is carved upon a sepulchral marble amongst many other implements of a carpenter's trade. Fabretti. *Aq.* 73.

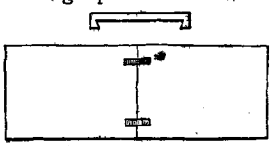


2. (παρωτὶς—οὗς τῷ ὑπερθύρῳ. Inscript. in Elgin collection of Mus. Brit.) The trusses or consoles which support an ornamental cornice (*hyperthyrum*) over a doorway; which are usually made in the form of the letter S, and are affixed under each ex-



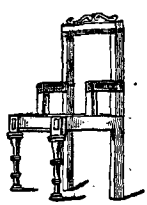
tremity of the cornice, at right angles with it. (Vitruv. iv. 6. 4.) The small figure on the left hand of the engraving gives a side view of one of these consoles, from the temple of the "Dio Redicolo," as it is now called, near Rome; the other represents the cornice over the doorway to the temple of Hercules, at Cora, and gives a front view of the *ancones* depending on each side of the cornice.

3. Cramps of bronze or iron employed in building, for connecting together large blocks, or courses of masonry. (Vitruv. x. 13. 21.) These were used instead of mortar, in all structures of great size, and account for the number of holes observable in the masonry of many ancient buildings, from which the cramps have been removed during the middle ages in order to get possession of the metal.



The top figure in the illustration shows the form of a bronze *ancon* from the Coliseum, and the lower one the manner in which it was applied to cramp together two blocks of stone in the same edifice.

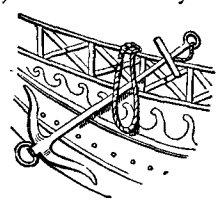
4. The arms of an arm-chair, which are attached to the uprights forming the back, and thus with them constitute a right angle like the carpenter's square. (Coel. Aur. Tard. ii. 1.) The illustration is copied from a marble chair in a bas-relief formerly in the Palace of the Cardinal Mazzarini at Rome.



5. The prongs or forks at the end of the props (*varæ*), which the ancient sportsmen used to hang their nets upon. (Grat. *Cyneg.* 87.) These were stuck by their sharp ends into the ground, and at short intervals from one another, around any spot which it was wished to enclose, and the nets then hung upon the fork. Compare VARA, where the manner of setting up the net is shown.

6. A particular kind of bottle or vessel for holding wine used in the Roman taverns (Paul. *Dig.* 33. 7. 13.), and which, from its denomination, is not unreasonably supposed to have been made with a bent neck, something like a *retort*. An example alone is wanting to confirm the conjecture.

AN'CORA (ἀγκύρα). *An anchor.* The ancient anchors were sometimes made with only one arm or fluke, but the most perfect kinds had two, made of iron, and in form closely resembled



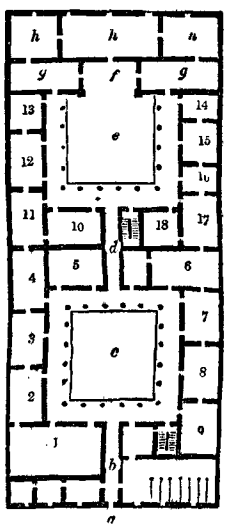
those still in use. They were usually carried over the bows of the vessel (Virg. *Æn.* iii. 277.), as in the example from Trajan's Column; but large ships had two, and sometimes more, according to their size. Athen. v. 43.

ANCORA'LE. The *cable of an anchor*, Liv. xxii. 19. Id. xxxvii. 30. See the preceding woodcut.

2. The *buoy-rope*. (Plin. *H. N.* xvi. 16.) The buoy itself (σημεῖον ἀγκύρας. Paus. viii. 12. 1.) was made of cork, and was attached by means of the *ancorale* to a ring, which is seen at the bottom of the shank in the preceding illustration. While the buoy indicated the spot where the anchor lay, the rope which held it also served to draw the fluke out of the ground, when the anchor had to be raised.

ANDAB'ATÆ. A class of gladiators who fought hoodwinked, or with a close helmet which had no opening in the visor to see through. (Hieron. *adv. Jov.* i. 36. Cic. *Fam.* vii. 10, but here the reading is doubtful.) According to Turnebus (*Advers.* ii. 10.) they exhibited in the Circus after the races in a sort of ludicrous contest, both the driver and *Andabata* being blindfolded.

ANDRON (ἀνδρών). Properly speaking a Greek word, and therefore in its strict sense having reference to the customs of that nation. It designates the first of the two principal divisions into which the ground-plan of a Greek house was distributed, appropriated to the sole and exclusive use of the male portion of the establishment. (Vitruv. vi. 7. 4. Festus, *s. v.*) It consisted of an open court



(αὐλή), surrounded by colonnades (marked *c* on the plan), round which were arranged the various sets of chambers required for the service of the proprietor and his dependants (Nos. 1 to 9), and was separated from the other division containing the women's apartments by a passage and door (marked *d*) between the two.

2. The Latin writers applied the word in a very different sense, to designate a mere passage which divides one house, or one part of the same house, from another; as, for instance, the passage between the external wall of a house and garden adjoining (Plin. *Ep.* ii. 17. 22.); and the Roman architects made use of the same term most inaccurately to designate the corridor in a Greek house, which separated the men's and women's apartments from one another (marked *d* in the preceding plan), but for which the proper name was *Mesaulæ*.

ANDRONI'TIS (ἀνδρωνῖτις). Synonymous with ANDRON, No. 1.

ANGIPORTUS or ANGIPORTUM (στενωπός). A narrow or back street, whether in the nature of a court which had no thoroughfare (Terent. *Adelph.* iv. 2. 40.), and which was then properly termed *fundula*; or merely a small back street leading from any of the principal ones to the less frequented parts of the city. (Hor. *Carm.* i. 25. 10. Plaut. *Pseud.* iv. 2. 6.) These back streets in Pompeii are so narrow that a person can step across them from kirb stone to kirb stone at one stride.

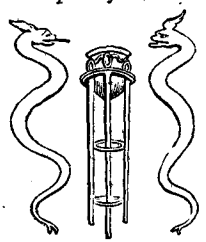
ANGUILLA. A whip made of eel-skin, which was used by the

Roman schoolmasters to punish their scholars. (Plin. *H. N.* ix. 39. Isidor. *Orig.* v. 27. 15.) The illustration is copied from a painting at Herculaneum, which represents the interior of a school-room.

ANGUIS. 1. A serpent, or snake, which amongst the Romans was employed as a symbolical representation of the *genius loci*, or presiding spirit of a place. (Serv. *ad Virg. Æn.* v.

85.) Figures of serpents were therefore painted against a wall, in the same way as the cross is in modern Italy, to deter the public from contaminating the spot, and answered the same purpose as our injunction, "Commit no nuisance." Pers. *Sat.* i. 113.

These signs are frequently met with in the houses of Pompeii, in kitchens, bakehouses, and such places, where cleanliness is particularly desirable; and generally with an altar between them, as seen in the annexed illustration, which was copied by the writer from one of the corridors leading into the Thermæ of Trajan at Rome. It is painted in fresco, and has the following inscription underneath:

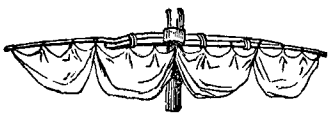


IOVEM ET JUNONEM ET DUODECIM DEOS IRATOS HABEAT QUISQUIS HIC MINXERIT AUT CACARIT.

2. A military ensign made in imitation of the figure of a serpent, and which was adopted in the Roman armies for the ensign of a cohort. (Claud. *in Rufin.* ii. 5. 177. Sidon. Apoll. 5. 40.) It was more commonly termed DRACO, under which name the materials, character, and uses are more fully described. The illustration is copied from the Column of Trajan.

ANGUSTICLA'VIUS. One who is entitled to wear upon his tunic the ornament called *clavus angustus*, a distinctive badge of the equestrian order. Suet. *Otho*, 10. [CLAVUS.]

ANQUI'NA (ἀγκοίνα). The collar by which the yard-arm of a vessel is fastened to the mast, technically called the "*truss*" by our sailors. Isidor. *Orig.* xix. 4. 7. Helvius Cinna *ap.* Isidor. *l. c.*



In the illustration, which is copied from a fictile lamp, the *anquina* appears as a semicircular ring, or band of wood, or of metal, but it was usually made of rope. It received its appellation from the primary sense of the Greek word, which means a *bent arm*. The ἀγκοίνα διπλῆ, which is spoken of amongst the Greeks as employed for vessels of a large class, such as Quadriremes, &c., does not mean that the yard was fitted with two trusses, but that the truss was made of a double thickness of rope to bear the wear and tear proportional to the size of the yard.

ANSA (ἄγκος, ἀγκή). That by which we take hold of any thing; whence it is specially applied, in the same way as our own word "*handle*," to many objects which differ essentially from one another in form and character, though all are employed for the same general purpose, as a handle to hold by. Of these the most important are the following:—

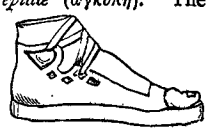
1. (Λαβή—τὰ ὦτα). The handle of any vessel for containing liquids, as cups, jugs, amphoræ, &c. These of course varied in form, according to the taste of the artist who designed them, and are indifferently placed upon the neck, one or both sides, or from top to bottom of the vessel as best suited the beauty of the whole outline, of which the ancient artists always made them a component part, so as not to have the appearance of being stuck on afterwards, as mere accessories or after thoughts. The illustration is taken from a bronze jug found at Pompeii, with a single

handle, of a very beautiful, though simple character; but a great variety of other forms will be shown in the course of the work. Cato, *R. R.* 113. Virg. *Ecl.* iii. 45. Ov. *Her.* xiv. 252. Id. *Met.* viii. 653.

2. *Ansa ostii* (ἐπισπαστήρ, κορώνη, ῥόπτρον). The handle of a door by which it is pulled open or shut to, and which also served as a knocker. (Pet. *Sat.* 96. 1,) These are frequently represented as simple rings attached to a hold-fast; in other cases they are more elaborately designed and

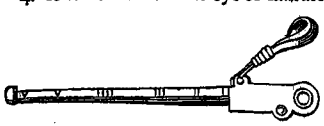
ornamented, as in the illustration annexed, which is copied from an original of bronze, and formerly belonged to the door of a house at Pompeii.

3. *Ansa crepidæ* (ἀγκύλη). The loop or eye on the side leather of the Greek shoe, called *crepida*, through which



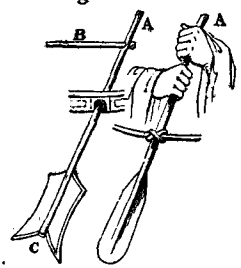
the thong or lace was passed and crossed over the instep to bind it on the foot. (Tibull. i. 8. 14.) There were the same number of these on each side of the shoe, as may be collected from the well-known story of Apelles, who was reproved by a cobbler for having omitted one of the *ansæ* in a work which he had exposed to public view. (Plin. *H. N.* xxxv. 36. § 12.) The form and character is clearly seen in the illustration, from a marble foot of Greek sculpture.

4. *Ansa stateræ.* The eye or handle



on the top of a steel-yard, by which it is suspended, and which formed its centre of libration, being fixed to the shortest half of the beam, nearest the end on which the scale or object to be weighed was attached. (Vitruv. x. 3. 4.) The illustration is copied from a bronze steel-yard found at Pompeii.

5. *Ansa gubernaculi* (οἴαξ). The handle of a rudder (Vitruv. x. 3. 5.), which was the top of the rudder pole (AA in the illustration), which the helmsman held with both his hands, when the rudder consisted of a mere oar without any tiller (*clavus*), as in the right-hand cut. But in



large vessels, when the addition of a tiller was necessary, he placed one hand on the *ansa* (at A, left-hand cut), and the other on the *clavus* (B), which enabled him to move his helm with much greater facility. The right-hand figure is copied from the Column of Trajan; the left-hand one from a painting at Pompeii.

6. *Ansa ferrea.* An iron cramp by which the large blocks of stone were fastened together in ancient buildings, when mortar was not used. Vitruv. ii. 8. 4. same as ANCON (6), where an illustration is given.

ANSA'TUS. Furnished with a handle or handles, as explained in the preceding word.

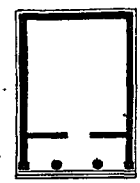
2. *Ansata hasta, Ansatum telum* (ἀγκυλωτός, ἀγκυλητὸν, μεσάγκυλον). A spear or javelin, which was furnished with a semicircular rest for the hand, attached like a handle to the shaft. These handles were not permanent fixtures, but were put on to their

weapons by the soldiers before going into battle, or upon an emergency, as occasion required (Plutarch. 2. p. 180. C. ed. Xylandr. Compare Xen. *Anab.*

iv. 2. 28.), and they served a double purpose, to assist in hurling them, when employed as missiles—*ansatas mittunt de turribus hastas* (Ennius, *ap.* Non. *s. v. Ansatæ*, p. 556.); or as a stay for the hand which gave force to the thrust when used at close quarters, *ansatis concurrunt telis* (Ennius, *ap.* Macrob. *Sat.* vi. 1.). Both of these uses are indicated by the illustration, copied from a painting on the walls of a warrior's tomb at Pæstum (Nicolai, *Antichità di Pesto*, tav. vi.); and which is valuable for the authority it affords respecting the true meaning of the word, hitherto only guessed at, or misunderstood. But this picture proves the characteristic difference between the *ansa* and *amentum* of a javelin; the latter, as is well known, being a mere *thong;* the former, as here shown, and in accordance with the primary and other notions of the word, both in Latin and Greek, a *handle* either of an angular or curved form attached to some other object.

AN'SULA. Diminutive of ANSA; applied in all the senses illustrated under that word. Valerius Maximus (viii. 12. 3.), in relating the story about Apelles and the cobbler, uses the diminutive *ansulæ* instead of *ansæ*, employed by Pliny (*H. N.* xxxv. 36. § 12.); and in the illustration to ANSA (3) it will be observed that there are in reality a number of *smaller* loop-holes under the larger ones. That wood-cut will, therefore, afford an example both of the *ansa* and *ansula* strictly taken.

ANTÆ (παράστασες). Square pilasters (Non. *s. v.* p. 30.), which are used as a termination to the side walls of a temple, when those side walls are projected beyond the face of the *cella*, or main body of the building. (Vitruv. iv. 4. 1.) As one of these pilasters is required on each side to form a corresponding support, the word is always used in the plural; and thus a temple is said to be *in antis* or ἐν παραστάσι (Vitruv. iii. 2. 2.), when the porch is formed by the projection of the side walls, terminated, as described, by two square pilasters, which have two columns between them.



ANTA'RIUS. *Funes antarii;* ropes employed in the erection of a mast, column, or any other object of great weight and height. (Vitruv. x. 2. 3.) They were fastened to the head of the column, and to the ground on each side of it at proper distances, in order to keep it steady, and prevent its inclining either way, whilst being erected.

ANTEAM'BULO. A slave whose duty it was to precede the *lectica* of his master or mistress, and clear the way through a crowd (Suet. *Vesp.* 2.); hence the same name is also applied to the freedman or client who performed the obsequious office of walking before his patron when he went abroad. Mart. *Ep.* ii. 18.

ANTECESSO'RES. Light cavalry soldiers who formed the advanced guard of an army on the march; they cleared the way for the main body, and selected the positions

for a halt or a camp. Hirt. *Bell. Afr.* 12. Suet. *Vit.* 17.

ANTECURSO'RES. Same as ANTECESSORES. Cæs. *Bell. Civ.* 1. 16.

ANTEFIX'A. Ornaments in terra-cotta, invented by the Etruscan architects, from whom they were borrowed by the Romans, and used to decorate various parts of an edifice externally as well as internally, to cover a flat surface, or conceal the junctures between two blocks of masonry, or to make an ornamental finish to any rough or inelegant contour. Hence the name is specially applied to the following distinct objects.

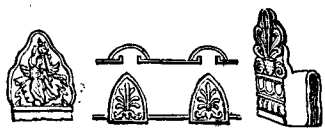
1. Long flat slabs of terra-cotta with designs in relief, which were

nailed along the whole surface of a frieze (*zophorus*), in order to enrich the entablature, and give to the part a finished and ornamental effect. The Greek artists sculptured the marble itself, and held such a contrivance for concealing defects in supreme contempt. (Liv. xxxiv. 4.) The illustration represents an original antefix found at Rome, which had once been used for the purpose described. The holes for the nails by which it was fastened up are perceivable on the surface.

2. Ornaments of the same material which were affixed to the cornice of an entablature, for the purpose of affording a vent for the rain water to discharge itself from the roof into the street. (Fest. *s. v.*) They represent the "gurgoils" of Gothic architecture, but are of a more simple design, and most frequently formed

by the mask of a lion's head, in allusion to the inundation of the Nile, which takes place when the sun is in the sign of Leo. The illustration is taken from an original found at Rome, which shows a round hole in the mouth, where a leaden tube was inserted to form a spout for the discharge of the water.

3. Upright ornaments placed along the top of an entablature, above the

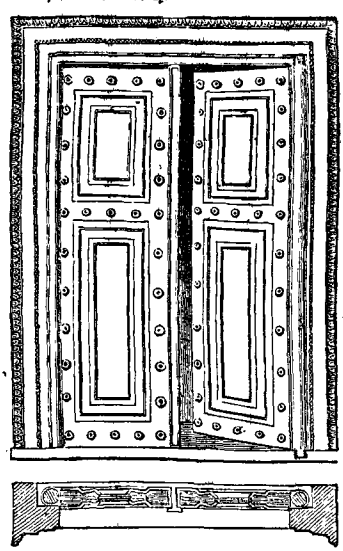


upper member of the cornice, to conceal the ends of the ridge tiles (*imbrices*), and the juncture of the flat ones. The illustration represents a front and side view of two originals found at Rome; the upper figure, in the centre, shows the ends of the tiles as they appear without the antefix, the one beneath it with the antefixes attached; the right-hand figure also shows the shoulder at the back, which was inserted under the *imbrex*, to fix it up; and the left-hand one, which has an image of Victory on its face, thus presents a graphic commentary to the passage of Livy (xxvi. 23.), where he mentions that the statue of Victory on the top of the temple of Concord fell down, and was caught by the Victories in the antefixes: *Victoria, quæ in culmine erat, fulmine icta decussaque ad Victorias, quæ in antefixis erant, hæsit*, &c.

ANTEN'NA (ἐπίκριον). The *yard-arm* of a ship; which was made of a single piece of fir when the vessel was a small one, but of two pieces braced together for those of a larger size. Hence the word is often met with in the plural number, while the sail attached to it is at the same time expressed by the singular—*antennis totum subnectite velum* (Ovid, *Met.* xi. 483.) Small yards of a single piece are represented in several

of the wood-cuts, illustrative of ancient shipping in different parts of this work; and the yard introduced at p. 36. *s. v.* ANQUINA shows distinctly the manner in which the two pieces were joined together for the larger kinds. The yard itself is taken from a bas-relief on a tomb at Pompeii; the details of the sail and truss by which it is fixed to the mast, from two terra-cotta lamps of Bartoli.

ANTEPAGMEN'TUM. The *jamb* of a door-case; especially so termed when the jamb was made with an ornamental moulding which projected before the upright pillar (*scapus cardinalis*) that formed the pivot on which the door turned, and concealed it entirely from view on the outside. Vitruv. iv. 6. Festus, *s. v.* Cato, *R. R.* xiv. 4.



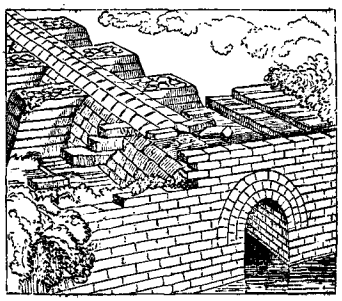
This will be readily understood by the illustration, which represents an elevation and ground-plan of the ancient door and door-case still remaining to the church of S. Theodore at Rome, formerly the temple of Remus. On the right side the *antepagmentum* is cut away in order to expose the shaft and socket, while the left side and the ground-plan show the manner in which those parts were concealed by the *antepagmentum*, and explain the real meaning of the word. It will also be observed that a door so constructed could only open inwards; the style of the door, to which the pivot was affixed, and the socket in which it turned, being placed behind a projecting part of the jamb, which was hollowed to receive it, and thus formed a sort of frame lapping over the edges of the door on the outside, so as to exclude the external air from the interior.

2. *Antepagmentum superius.* Vitruv. iv. 6. 1. The *lintel* of a door-case; especially when the door opened inwards, and the moulding of the lintel lapped over its upper edge, in the same manner as just described with respect to the jambs on the sides, a construction commonly adopted in the houses at Pompeii, where the doors are usually placed entirely behind the door-case.

ANTEPILA'NI. The men who, in the battle array of the Roman legion, were drawn up before the *Pilani* or *Triarii*, who were posted in the third line. Thus it is a general term, comprising the soldiers of the two first lines, and including both the *Hastati* and *Principes*, as they were respectively called. Liv. viii. 8.

ANTE'RIDES (ἐρείσματα). *Buttresses* built up against the outside of a wall to support it if weak (Vitruv. vi. 8. 6.), seldom employed by the Greek or Roman architects, except to strengthen a foundation. The illustration shows the construction of the *Cloaca Maxima* at Rome, with external buttresses on each side of the masonry, as seen in an excavation superintended by Piranesi. These buttresses, however, are formed of a different stone from the rest of the work, and were not part of the original

construction, but may be regarded as vestiges of the repairs which the sewers underwent upon the occasion



alluded to by Dionysius (iii. 67.), when a sum of not less than 200,000*l.* of our money was laid out upon them.

ANTESIGNA'NI. A body of the boldest and best men of the legion, who were stationed immediately before the standards to prevent their being captured by the enemy. Cæs. *B. C.* i. 57. Liv. xxii. 5. Id. ix. 39.

ANTES'TOR. To summon a person, or ask him to become witness that a defendant refuses to come into court. On such occasions the plaintiff asked any of the bystanders to bear witness of the defendant's contempt, by the words *licet antestari;* upon receiving his assent, he touched the ear of his witness, then seized upon the person of his opponent, and dragged him forcibly into the court. Plaut. *Pers.* iv. 9. 10. Hor. *Sat.* i. 9. 78. Plin. *H. N.* xi. 103.

ANTIÆ. The ringlets of a woman's head of hair, which hang

down to the ears from the temples (Festus, *s. v.* Isidor. *Orig.* xix. 31. 8.), and likewise the side locks of males, when studiously arranged in the same way from the temples down the sides of the face (Apul. *Flor.* i. 3. 3.); as in the example, from a small bronze figure found at Herculaneum. The illustration to ANADEMA shows these ringlets as worn by females, from a Pompeian painting.

ANTILE'NA. A breast strap attached to the pack saddles of a beast of burden, in order to keep the saddle from sliding backwards. (Isidor. *Orig.* xx. 16.) It was fastened to the front of the saddle on both sides, and passed across the chest of the animal, as in the illustration from a painting at Herculaneum; and was a necessary appendage to the pack-saddle in all mountainous countries, where the ascents are steep.

ANTIQUA'RIUS. A term used under the empire, and distinct from *Librarius*, to designate a person employed in copying old books (Isidor. *Orig.* vi. 14. 1.), and who wrote in the old uncial character after the running letters had come into general use. Becker, *Gallus.* i. p. 164. Transl.

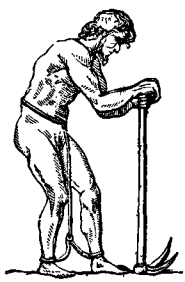
ANTLIA (*ἀντλία*). A pump, or other machine for raising water, including all the various contrivances adopted by the ancients for that purpose; and not indicating any particular construction; the word being used by Martial (*Ep.* ix. 19. 4.) to designate the pole and bucket; by Suetonius (*Tib.* 51.), the water treadwheel; and by Callixenus (*ap.* Athen. v. 43.), the Archimedean screw. The different machines thus comprised under the general term *Antlia* are described and illustrated under their own specific names, and are as follows:—1. ROTA AQUARIA; 2. TYMPANUM; 3. TOLLENO; 4. GIR-

GILLUS; 5. CTESIBICA MACHINA and SIPHO; 6. COCHLEA.

ANULA'RIUS and ANNULA'RIUS. One who follows the trade of making rings. (Cic. *Acad.* ii. 46.) The ring makers formed a distinct *collegium* or company at Rome. Inscript. *ap.* Murat. 2015. 5.

ANULA'TUS and ANNULA'TUS. In general, having or being furnished with rings; whence

1. *Anulati pedes*, having fetters on the feet, in the manner of the farming



slaves amongst the Romans, who worked in chains (Apul. *Met.* ix. p. 184.), as in the example, from an engraved gem.

2. *Anulatæ aures.* Ears with rings in them (Plaut. *Pœn.* v. 2. 20.), as

in the example, from a Pompeian painting.

A'NULUS or AN'NULUS (δακτύλιος, σφραγίς). A ring for the finger; originally made of iron, and used as a signet for sealing. Subsequently, however, golden rings were adopted instead of iron, but the use of that metal at Rome was restricted

to the senators, chief magistrates, and equites. (Plin. *H. N.* xxxiii. 4.) The example represents an original from the Dactyliotheca of Gorlæus. The signet ring was worn on the fourth finger of the left hand both by the Greeks and Romans (Aul. Gell. x. 10.); see the right-hand figure in the cut, which represents the hand of Jupiter, from a Pompeian painting; and thence the expression, *sedere ad anulos alicui* (Eum. *Paneg. ad* Const. 15.), means to sit on the right hand of any one. But under the empire the fashion of wearing rings of various kinds, and degrees of value, as mere ornaments, became prevalent amongst all classes, and were worn on different fingers of both hands, as well as several at a time (Mart. *Ep.* v. 61. Id. xi. 59.); see the left-hand figure from a Pompeian painting, which shows a female hand with three rings, two on the fourth, and one on the little finger.

2. *Anulus bigemmis.* A ring which has two precious stones set in it. (Valerian. *in Epist. ap.* Trebell. *Claud.* 14.) The illustration exhibits an original from the Dactyliotheca of Gorlæus (Part i. No. 68) with two engraved gems set in it; one, a large signet, with the figure of Mars, and the other a smaller one, with a dove and myrtle branch.

3. *Anulus velaris.* A *curtain ring* made like our own, to run upon a rod for the purpose of drawing or withdrawing the curtain. Amongst the Romans these rings were usually made of hard wood. (Plin. *H. N.* xiii. 18.) In a house excavated at Herculaneum in 1828 (an elevation of which is given as an illustration to the article DOMUS), the iron rods upon which they ran be-

tween the columns of the *Atrium* were found entire, and similarly placed to the example annexed, which is from a miniature of the Vatican Virgil, and exemplifies their object and use, though from the minuteness of the design not discernible upon the rod.

4. A ring set round the circle of a boy's hoop, for the purpose of creating a jingling noise as the hoop performed its revolutions. (Mart. *Epigr.* xiv. 169.) Several of these were placed on the same hoop, as shown by the example, which is copied from a sepulchral bas-relief on a tomb still remaining near Tivoli.

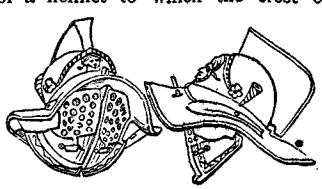
5. A plait of long hair, arranged in circles, like rings, round the back part of the head (Mart. *Epigr.* ii. 66.), as seen in the illustration annexed, which represents Plotina, the wife of the emperor Trajan, from an engraved gem. The female peasantry in many parts of the Roman and Neapolitan states still continue to arrange their hair in a similar manner.

6. In architecture, *annulets;* which consist of a series of rings or circular fillets, varying in ancient examples from three to four in number, which are placed immediately below the *echinus* of a Doric capital, and fall off perpendicularly under one another like an inverted flight of steps. Vitruv. iv. 3. 4.

APALA'RE or APPLA'RE. A description of ladle or spoon, more particularly intended for cooking or handing round soft boiled, or perhaps poached, eggs (*Gloss Isid.*); though it was also employed for other purposes. (Auson. *Epist.* xxi.) The illustration is copied from an original of bronze found in a kitchen at Pompeii, which, it is believed, affords a specimen of one of these implements.

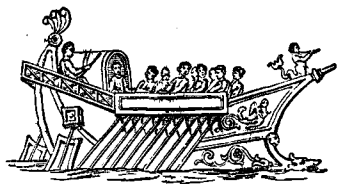
APEX. Literally a pointed piece of olive wood, set in a flock of wool, which was worn on the top of the head by the *Flamines* and *Salii* (Festus, *s. v. Albogalerus.* Serv. *ad* Virg. *A.* x. 270.). It was fastened by a fillet on each side, or to a cap which fitted the head, as in the example, from a Roman bas-relief; whence the word *apex* is often put for the cap itself. Fabius Pictor *ap.* Gell. x. 15. 3. Liv. vi. 41.

2. (*κῶνος*). The ridge on the top of a helmet to which the crest of horse-hair was affixed. (Isidor. *Orig.* xviii. 14. 2. Virg. *Æn.* xii. 492.) The *apex* itself is prominently shown in the annexed example, which is copied from a bronze original found at Pompeii; but a specimen, with the horse-hair crest attached, is given under the article GALEA.



APHRAC'TUS or APHRAC'TUM (*ἄφρακτον*). A ship without a deck, or only partially covered fore and aft, in the manner which we term

half-decked. (Cic. *Att.* v. 13.) The illustration is copied from the Vatican Virgil, and shows by the relative



height of the men that it has no deck in the centre; by comparing the decked ships instanced *s. v.* NAVIS CONSTRATA, the different construction of the two will be readily apparent.

APIA'RIUM (*μέλισσών, μελισσοτροφεῖον*). An *apiary*, or place where a number of bee-hives are kept. Columell. ix. 5. 6.

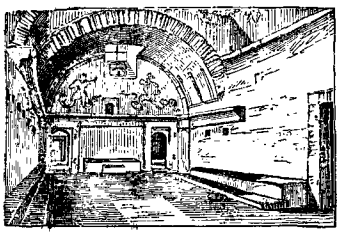
APIA'RIUS (*μελισσεύς — οὐγός*). One who tends and keeps bees. Plin. *H. N.* xxi. 31.

APICA'TUS. Wearing the *apex* or pointed cap of the *Flamen Dialis*. (Ovid. *Fast.* iii. 397.) See the engraving in the preceding column, and article FLAMEN.

APLUS'TRE and APLUS'TRUM (*ἄφλαστον*). An ornament made of wooden planks, somewhat resembling the feathers of a bird's wing, which was commonly placed on the stern of a ship. (Lucan. iii. 586. Lucret. iv. 439.) The illustration represents an *aplustre*

in detail from an ancient bas-relief, of which there is a cast in the British Museum; the situation which it occupied upon the vessel is shown in the preceding woodcut.

APODYTE'RIUM (*ἀποδυτήριον*). An *undressing-room*; especially a chamber in the baths (Cic. *Q. Fr.* iii. 1. 1. Plin. *Ep.* v. 6. 25.), where the visitors undressed, and left their clothes while bathing; for in the public establishments every person was compelled by law to strip himself before he passed into the interior apartments, as a check to robbery, and to prevent the concealment of stolen articles about the person. (Cic. *Cæl.* 26.) The illustration repre-



sents the interior of the *Apodyterium* in the baths at Pompeii; its relative position with regard to the other apartments of the establishment may be seen on the ground-plan of BALINEÆ, on which it is marked A. It is furnished with three doors: the one on the left hand, at the further end of the engraving, is the general entrance from the outside; that on the right of it opens into the cold bath; and the nearest one on the right gives access to the warm bath. Seats for dressing and undressing upon run along three sides of the room; and holes are seen in the walls, in which wooden pegs were fixed for hanging up the clothes. The small dark niche under the window served to contain a lamp.

APOPHORE'TA (*ἀποφόρητα*). Presents which a host gave to his guests at the conclusion of an entertainment, to be carried home with them. Compliments of this kind were more especially customary during the fête of the Saturnalia. Suet. *Cal.* 55. Id. *Vesp.* 19.

APOSPHRAGIS'MA (*ἀποσφράγισμα*). The device or impression upon a signet ring. (Plin. *Epist.* x. 55. 3.) See the illustrations *s. v.* ANULUS.

APOTHE'CA (ἀποθήκη). A *store-room* or repository for any description of stock. (Cic. *Vatin.* 5. Id. *Phil.* ii. 27.) This word contains the elements of the Italian *bottega*, and French *boutique, a shop;* but that is a perversion of the original sense; which did not mean a store in which goods were kept for sale, but only for the private use of the owner. Compare TABERNA.

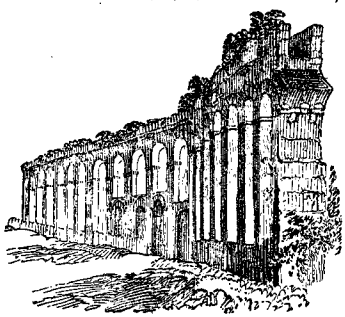
2. In a more special sense by the Romans, a store-room for wine in the *upper* part of the house (whence Horace, *Od.* iii. 21. 7. *descende testa;* Plin. *Ep.* ii. 17. 13. Plin. *H. N.* xiv. 14. 6. and 7.), where it was kept to ripen in *amphoræ*, or, as we might say, "in bottle;" whereas the new wine in *dolia* and *cupæ*, or, according to our expression "in the wood," was placed below in the *cella vinaria.* [CELLA.]

APOTHEO'SIS (ἀποθέωσις). A word borrowed from the Greek language, but only used at a late period (Tertull. *Apol.* 34.), for which the Latin term is CONSECRATIO, which see.

APPARITO'RES. A collective name given to the public officers attached to the service of the Roman magistrates, including the ACCENSI, LICTORES, PRÆCONES, SCRIBÆ, VIATORES, &c. Cic. *Q. Fr.* I. 1. 4. Suet. *Tib.* 11.

2. In the army, the servants who waited upon the military tribunes. Hirt. *B. Afr.* 37. Lamprid. *Alex. Sev.* 52.

AQUÆDUCTUS (ὑδραγωγεῖον). An *aqueduct;* an artificial channel, frequently of many miles in length, for the purpose of conveying a pure stream of water from its source to any determinate point. (Cic. *Att.* xiii. 6. Frontinus *de Aquæduct.*) The illustration represents a portion of the aqueduct constructed by the emperor Claudius, which is built of travertine stone, and upon a single tier of arches; but some aqueducts conveyed as many as three separate streams in distinct channels, one above another; and others were built with two or three tiers of arches,



according to the nature of the sites over which they passed. The channel (*specus*), through which the water flowed, is seen uncovered at the top.

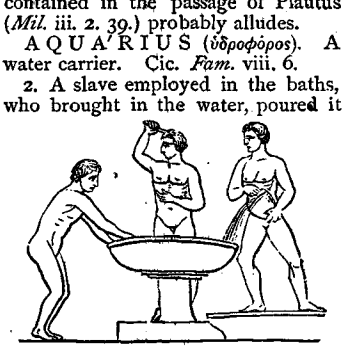
AQUA'GIUM. A water course or stream of water which was common property, and could only be diverted in small portions by the proprietors through whose lands it passed. Pomp. *Dig.* 43. 20. 3.

AQUA'LIS. Any vessel which contains water for drinking; a *water can*, or *water jug.* Plaut. *Curc.* ii. 3. 33. Id. *Mil.* iii. 2. 39.

2. The same as *Matula* (Varro, *L. L.* v. 119.); to which the joke contained in the passage of Plautus (*Mil.* iii. 2. 39.) probably alludes.

AQUA'RIUS (ὑδροφόρος). A water carrier. Cic. *Fam.* viii. 6.

2. A slave employed in the baths, who brought in the water, poured it

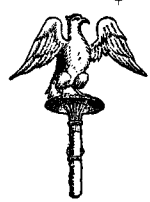


over the bather, and filled the *labrum*, which latter duty is shown by the

figure in the illustration, copied from a fictile vase. These men were noted for their licentious habits. Juv. vi. 332. compared with Festus, *s. v.*

3. An officer at Rome attached to the service of the aqueducts, whose duty it was to see that not more than the quantity allowed by law to each individual, or public establishment, was laid on from the main. Front. *Aq.*

AQUILA. The *eagle*, the principal ensign of the Roman legion (Plin. *H. N.* x. 5.), made of silver or bronze, and with expanded wings, as shown in the example, from an original published by La Chausse (*Recueil d'Antiq. Romaines*, v. 15.). The manner in which it was carried is shown by the illustration to the following word.



2. (*ἀετός, ἀετός, ἀέτωμα*). In architecture the triangular face included by the horizontal and sloping cornices of a pediment, to which latter it

formed, as it were, a support (*sustinentis fastigium aquilæ.* Tac. *Hist.* iii. 71.). The term is properly Greek (Pausan. i. 24. 5. Id. v. 10. 20.), and corresponds to the Latin TYMPANUM; unless the latter word was employed when the part consisted of a mere naked face unadorned with sculpture; and the former, when the surface was broken by bas-reliefs; for the name originated in a very early Greek practice of carving an eagle in the pediment of a temple, especially of those which were dedicated to Jupiter, as in the example from a bas-relief of the *Villa Mattei* at Rome. In Etruscan or other edifices of aræostyle construction, the *aquila* was formed of wood, in order to lighten the pressure upon the architrave; a circumstance which caused the conflagration of the temple of Jupiter Capitolinus, when the Capitol was besieged by Vespasian. Tac. *Hist. l. c.*

AQUILIFER. The principal ensign of a Roman legion, who carried the eagle. (Cæs. *B. G.* v. 37. Suet. *Aug.* 10.). There was but one *aquilifer* to each legion, though there were many *signiferi*, or standard bearers. (Veget. *Mil.* ii. 13. Compare Tac. *Ann.* i. 39. and 61.) The example is taken from the Column of Trajan, on which an ensign carrying the eagle is several times represented, with the skin of a wild beast over his head and back, in the same manner as here shown.

AQUIMINA'RIUM, AQUIMINA'LE, or AQUÆMANA'LIS. A jug from which water was poured over the hands before and after meals. It was accompanied by a basin to receive the water as it fell from the hands, so that the two together would answer to our "basin and ewer." Varro, *ap.* Non. *s. v.* p. 547. Ulp. *Dig.* 34. 2. *leg.* 19. *n.* 12.

ARA (*θυτήριον, βωμός*). An *altar*; *i. e.* any structure raised above the ground, either of turf, stones, brick, or sculptured marble, upon which the offerings made to the gods were placed or burned. Altars were either circular or square, with a cavity

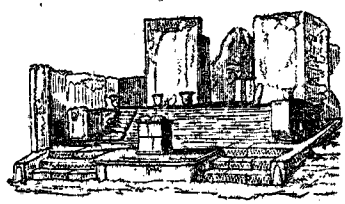
at the top, in which the fire was

kindled, and an orifice at the side or bottom, through which the libations of wine, or juices of the burnt offering, exuded. The cavity for the fire is shown at the top, and the orifice for the outflow of liquids at the bottom, of the right-hand figure in the cut, which is copied from a Pompeian painting; the left-hand figure is from a fictile vase, and shows the liquid streaming out from a vent-hole placed higher up. These parts are essential to every altar, on which victims were burnt, or libations poured; where they are wanting, though the marble bears a general resemblance to an altar, it is only a *cippus*, not an *ara*, a fact which archæologists too often lose sight of.

2. Altars were erected in the following situations. In the *lucus*, or sacred grove, before the statue of the divinity to whom it was consecrated (Hom. *Il.* ii. 305.), as in the illustration from the arch of Trajan, in which the trees represent the sacred

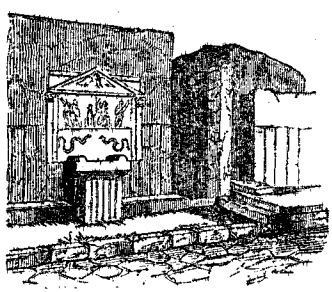
grove surrounding a statue of Diana, before which the altar is placed.

3. On the steps under the entrance porch, or in front, of a temple; as in the annexed engraving, which represents the remains of the temple of Fortune at Pompeii, where the altar



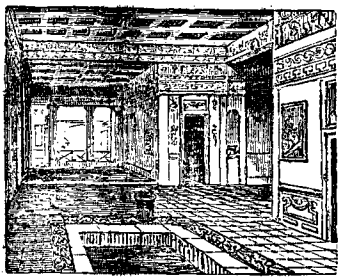
is seen at the bottom of the steps which lead up to the entrance door.

4. In the streets of a town (Plaut. *Aul.* iv. i. 20. Id. *Most.* v. i. 45.), and against the walls of a house, in front of a picture or image of the *Lares Viales:* as in the annexed street view at Pompeii. The top compartment of the bas-relief above the altar contains the figures of two LARES, exactly similar to the one used as an illustration for that word; and the two snakes below are a sign to warn the public against the commission of



a "nuisance," as explained under ANGUIS.

5. Lastly, they were placed near or upon the *impluvium* of private houses; and on these the family sacrifices were offered to the Penates. The engraving, represents a restoration of part of the *atrium* in the house of the Dioscuri, at Pompeii, in which the *impluvium* is seen in the foreground, with the altar on its margin, traces of which were dis-



covered when the excavation was made.

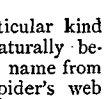
6. *Ara turicrema.* An altar on which frankincense was sprinkled and burnt. (Lucret. ii. 353. Virg. *Æn.* iv. 453.) The illustration, from an ancient painting discovered at the foot of the Palatine hill, shows a female engaged in the duty of sprinkling incense upon a burning altar, which, from its diminutive size, appears to have been intended solely for such offerings; but the passages of Lucretius and Virgil, above referred to, seem to indicate that the epithet *turicrema* was also applied very generally to every kind of altar, because the incense was commonly used with all.

7. *Ara sepulcri* or *ara funeris.* The funeral pile upon which a dead body

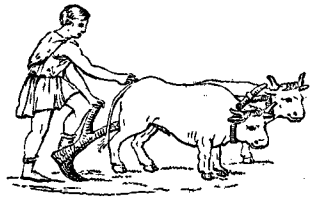
was burned (Virg. *Æn.* vi. 177. Ov. *Trist.* iii. 13. 21.), so termed because it was built up of logs of wood in a square form, like an altar. The illustration is from a bas-relief representing the story of the Iliad, supposed to have been executed in the age of Nero, and represents the burning of Patroclus.

ARACH'NE. A particular kind of sun-dial, which is naturally believed to have received its name from a resemblance to the spider's web produced by the hour lines intersecting the circles of the equator and tropics, described upon it; but of which no ancient specimen has been discovered. Vitruv. ix. 8.

ARÆOSTY'LOS (*ἀραιοστύλος*). *Aræostyle;* applied to a building or colonnade in which the columns are situated at wide intervals, of not less than 3¼ or 4 of their own diameters apart from each other; as in the lowest line of the annexed diagram, which shows the relative width of the five different kinds of intercolumniations adopted by the ancients. The aræostyle construction was particularly employed in the Tuscan order, and for localities frequented by a large concourse of people, in order not to occupy too much room by a multitude of columns. It required an architrave of wood, as stone or marble could not support a superincumbent weight upon supports placed so far apart. The colonnade surrounding the Forum of Pompeii is of this construction, in which vestiges of the wooden architraves were found at the period when it was excavated. Vitruv. iii. 2.



ARA'TOR (*ἀροτήρ*). One who ploughs; *a ploughman* (Plin. *H. N.*

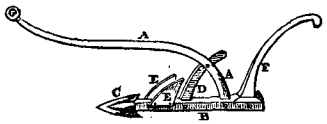


xviii. 49. § 2.). Also a ploughing ox, for the word is equally applied to animals (Ovid. *Fast.* i. 698.). Both are shown by the illustration, from a Roman bas-relief.

2. A tenant farmer upon a large scale, who cultivated extensive tracts of the public lands for a tenth part of the produce; generally persons of the equestrian order, and spoken of by Cicero as a useful and excellent class of men. Cic. *Agr.* ii. 31. 2. *Verr.* iii. 55.

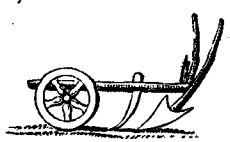
ARA'TRUM (ἄροτρον). A *plough.* The plough most commonly represented on ancient monuments is a very simple machine, consisting of the branch of an elm tree (whence *aratrum curvum*, Lucret. v. 931. Virg. *G.* i. 494. *incurvum*) either naturally or artificially bent into a crook (*buris*) at one end, which when sharpened to a point, and cased with iron, answered the purpose of a share (*vomer*); another branch growing out from the main one in a direction contrary to the crooked end, served for a plough tail (*stiva*) or handle to guide the machine, and press the share to a sufficient depth into the ground. The whole of these parts and details are distinctly shown by the preceding woodcut.

2. The next illustration represents a plough of improved construction, from a bas-relief discovered in the island of Magnesia. With the exception of not being furnished with a *coulter*, it possessed all the component parts enumerated by the Greek and Latin authors: viz. A A, *buris* (γύης), the plough-tail, the opposite end of which forms the pole (*temo*, ὀιστοβοεύς); B, *dentale* (ἔλυμα), the share-



beam; C, *vomer* (ὕννις), the plough-share; D is a truss which binds the share-beam more firmly to the pole and plough-tail, and which some archæologists distinguish by the name *fulcrum*, but without quoting their authority; EE, *aures* (πτερά), the earth boards; F, *stiva* (ἐχέτλη), the handle by which the ploughman directed the plough.

3. The next example represents a wheeled plough (*currus*) from Caylus, which, besides the parts above enumerated, is likewise furnished with a



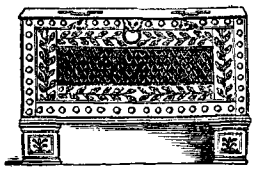
coulter (*culter*), like the blade of a knife, attached to the pole in front of the share.

4. *Aratrum auritum.* A plough furnished with mould-boards. Pallad. i. 43. 1. Woodcut, No. 2. E E.

5. *Aratrum simplex.* A plough without mould-boards. Pallad. *l. c.* Woodcut *s.* ARATOR.

ARBUS'CULÆ (ἁμαξόποδες). Strong wooden collars, or rings fastened underneath a cart (*plaustrum*) or under an engine of war, for the purpose of receiving the axle, which revolved together with its wheels in these collars, in the same manner as now seen in a child's go-cart (Vitruv. x. 14. 1. Ginzrot, *Wagen und Fahrwerke*, i. 91. 3.). When the wheels revolved upon their axle, as was usual for *carriages* (*currus*), the axle was of course a fixture, and *arbusculæ* were not necessary.

ARCA (κιβωτός). Any large and

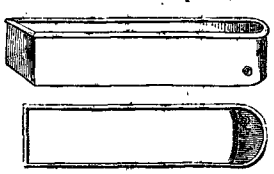


strong box or chest in which clothes, money, or any kind of property was

kept (Cato, *R. R.* ii. 3. Cic. *Parad.* vi. 1. Juv. xi. 26. Suet. *Cal.* 49.); a *clothes trunk, money chest*, &c. The example here introduced is a very remarkable specimen of a money chest, discovered in the atrium of a house at Pompeii; and which, with great apparent reason, is believed to have been a chest in which the quæstor kept the public moneys. It stands upon raised pedestals coated with marble; the frame is of wood, lined inside with bronze, and plated outside with iron. It is described in detail in Gell's Pompeiana, vol. ii. pp. 30-31.

2. A common wooden box in which the remains of those people who could not afford the expense of a funeral and regular coffin were carried to the place of sepulture. Hor. *Sat.* i. 8. 9. Lucan. viii. 736. Gaii, *Dig.* ii. 7. 7.

3. (λῆνός) A coffin in which a corpse was deposited entire, in the earth or in a tomb, when not reduced to ashes on the funeral pile (Plin. *H.*



N. xiii. 27. Val. Max. i. 1. 12.). The illustration shows the plan and elevation of an original coffin of baked clay (Uggeri, *Capo di Bove*, pl. 19.). The shaded part in the plan is a raised sill for the head of the corpse, and the round hole in it is a cavity for receiving aromatic balsams, which were poured in through a corresponding orifice seen on the side of the shell in the upper figure. The whole was covered by a lid.

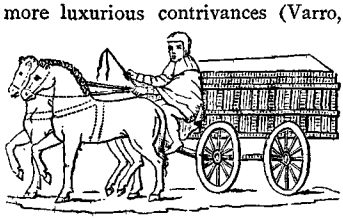
4. A dungeon cell in a private house where slaves were confined. Cic. *Milo*, 22.

5. A wooden caisson, employed when laying foundations under water. It was a square box without top or bottom, sunk into the ground, from the interior of which the water was pumped out, the void being then filled in with stone or other materials, of which the foundation was composed. Vitruv. v. 12. 3.

ARCA'RII. Officers who kept the accounts of the emperor's privy purse (*fiscus*), whence they were termed *Cæsariani;* their offices were situated in the Forum of Trajan. Lamprid. *Alex. Sev.* 43. Fragment. *jur. ante Justinean. a* Maio *edita*, p. 38.

2. In private families, cashiers or servants who kept the accounts, and superintended the receipts and disbursements of their master's property. Inscript. *ap.* Grut. 641. 7. 8. Scæv. *Dig.* 40. 5. 41.

AR'CERA. A close covered cart boarded all over, so as to resemble a large chest (*arca*), which was used at Rome for the transport of invalids or aged and infirm persons, before the invention of litters and other more luxurious contrivances (Varro,



L. L. v. 140.). The inmate reclined in it at full length, for which purpose it was furnished with cushions and pillows inside; and the exterior was usually covered over with loose drapery to give it a more sightly appearance, and conceal the rough boarding of which it was made (Gell. xx. 1. 8.). The illustration is from a sepulchral marble preserved in the Museum at Baden, published by Ginzrot (*Wagen und Fahrwerke*, tab. 19. 2.), and may be regarded as the only known example of this primitive conveyance, the great antiquity of which is authenticated by the mention of it in the Twelve Tables. (Gell.

l. c.) The original also shows a bundle of drapery placed on the roof in a heap, intended to be spread over the whole carriage, as mentioned above.

ARCHIMI'MUS (*ἀρχίμιμος*). The leader of a company of buffoons, who were engaged at funerals to dance and play the merry-andrew in the procession, the leader of the party enacting a mock representation of the person and character of the deceased. Suet. *Vesp.* 19. See also MIMUS, 2.

ARCUA'RIUS. One who makes bows and arrows. Aur. Arc. *Dig.* 50. 6. 6. Compare Veget. *Mil.* ii. 11.

ARCUA'TIO. A substruction of arches for the support of any superstructure, as a roadway, bridge, or aqueduct. Frontinus, 18. and 21. Cut of AQUÆDUCTUS.

ARCUA'TUS. In general arched, or built upon arches. Plin. *Ep.* x. 47. 2. See cut of AQUÆDUCTUS.

2. *Arcuatus currus.* A two-

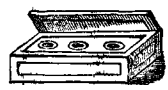
wheeled carriage with an arched awning over head. (Liv. i. 21.) The example is from a painting in an Etruscan tomb, published by Micali (*Italia avanti il Dominio de' Romani*).

ARCUBALLISTA. An instrument for shooting arrows, combining the properties of the bow and *ballista*. The name points to a weapon in the nature of the modern *cross-bow*; but it is impossible to define it precisely, as the exact character of the BALLISTA is not sufficiently understood. Veget. *Mil.* ii. 15.

ARCUBALLISTA'RIUS. One who manages the *Arcuballista*. Veget. *Mil.* iv. 21.

AR'CULA (*κιβώτιον*). Diminutive of ARCA, in its general senses; but also specially applied as follows:—

1. A painter's colour box, divided into a number of separate compartments; more especially used by encaustic painters, in which they kept distinct the different coloured waxes used in their art. (Varro, *R. R.* iii. 17. 4.) The illustration is from a Roman bas-relief, which represents Painting inducing M. Varro to illustrate his book with portraits.



2. A small sepulchre or stone coffin, such as was used by the Christianised Romans, and deposited in their catacombs, when the bodies were buried, without being burnt. (Inscript. *ap.* Grut. 1031. 4.) The

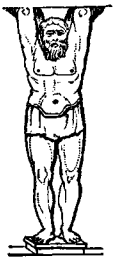
illustration represents one of these coffins in the catacombs at Rome, a portion only being removed in the drawing to show the skeleton.

ARCULA'RIUS. A maker of *arculæ*, caskets, little boxes, jewel cases, &c. Plaut. *Aul.* iii. 5. 45.

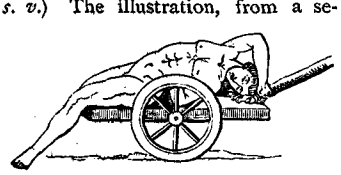
AR'CULUM. A chaplet made from the branch of the pomegranate tree bent into a circle, and fastened at the ends by a fillet of white wool, which was worn by the *Flaminica Dialis* at all sacrifices, and on certain occasions likewise by the wife of the *Rex sacrificulus*. Serv. *ad.* Virg. *Æn.* iv. 137.

2. Or *Arculus*. A *porter's knot*; especially the linen cloth rolled up and twisted into a circle which the young women placed on the top of their heads in the same way as is still practised by the Italian peasantry, as a support for the baskets (*canestræ, cistæ*), which they carried

in the Panathenaic and other festivals. (Festus, *s. v.*) This contrivance is frequently represented in sculpture upon figures carrying any sort of burden on their heads, such as the *Canephoræ*, *Caryatides*, *Telamones*, of which latter the figure in the cut presents an example from the baths of Pompeii; and is frequently mistaken for the *modius*, which it resembles indeed in appearance, but would be a most inappropriate ornament for such a position.

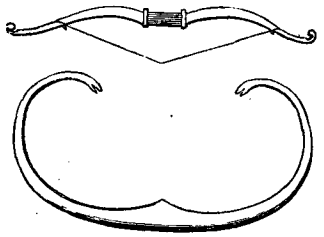


AR'CUMA. A small cart (*plaustrum*) or *truck*, in which a single person could be conveyed. (Festus, *s. v.*) The illustration, from a sepulchral bas-relief at Rome, agrees so precisely with the definition of Festus as to leave no doubt of its real name.



ARCUS (*βιός*, *τόξον*). A bow for shooting arrows, the use of which amongst the Greeks was chiefly confined to the sports of the field and contests of skill, with some partial exceptions during the Homeric age (*Il.* xii. 350.), after which it never appears as a military weapon. The Romans employed it in like manner as a hunting and fowling piece; but it was never introduced into their armies, excepting by auxiliaries from countries where it was the national weapon.

The Greek bows were constructed on two different plans; the one consisting of two horns joined together by a straight stock in the centre, like the top figure in the cut, from a fictile vase; the other, when unbent, had a circular form, like a bay (*sinus*),



as shown by the bottom figure, also from a fictile vase; and when strung, was bent backwards against the curve, which must have given it tremendous power, and will explain the true meaning of Homer's epithet *παλίντονον* (*Il.* viii. 266.). The two forms are also distinguished by the Latin writers with the epithets *patulus* (Ov. *Met.* viii. 30.), and *sinuosus* or *sinuatus* (Id. *Met.* viii. 380. *Am.* i. 1. 23.).

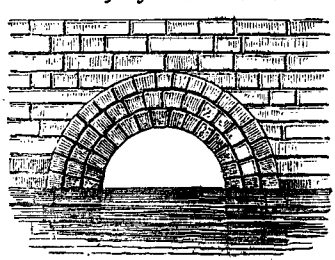
2. The Roman bow, as shown in their paintings, did not differ from the Greek one.

3. *Arcus Scythicus.* The Scythian bow mentioned by the Greek and Latin authors, possessed a very different form from either of the two preceding examples, as will be perceived by the illustration copied from the base of a candelabrum in the Villa Albani, which represents Hercules carrying off the sacred tripod from the temple of Apollo (see Hygin. *Fab.* 32.). A bow of similar form is seen in the hands of Hercules on a gem in the Florence Gallery; on one of the Stosch Cabinet; and on the base of a candelabrum at Dresden, representing

the same quarrel between Hercules and Apollo.

The lunated figure in the first woodcut has often been cited by philologists as a specimen of the Scythian bow, but the following particulars will satisfactorily prove that such a supposition is not supported by authority: — 1. Hercules made use of *two* bows (Herod. iv. 10.); one of which, as he received it from Apollo (Apollodor. ii. 4. 11.), was necessarily a Greek one; the other, which he had from Teutarus, a Scythian shepherd (Lycophr. 56. Tzetz. *ad* Lycophr. 50. Compare Theocr. *Id.* xiii. 55.), was necessarily one of those used by the natives of that country. 2. Lycophron (917.) assimilates the Scythian bow to a serpent; and Becker, in describing the figure on the candelabrum of Dresden (*Augusteum*, pl. 5.), singularly enough mistakes it for a serpent, though the quiver at his side is clearly indicative of its real character. 3. Strabo (ii. p. 332. Siebenk. Compare Ammian. xxii. 8. 5.) compares the outline of the Pontus Euxinus to that of a Scythian bow; one side, which is nearly straight, forming the chord; the other, which, as he says, is recessed into *two bays*, one larger and *more circular*, the other smaller, and *receding less*, the bow itself. 4. Euripides (*ap.* Athen. x. 80.) introduces a countryman who had seen the name of *Theseus*, which he could not read, somewhere inscribed, endeavouring to explain the characters of which it was composed by some familiar image; and he compares the fourth letter, the Greek *Sigma*, to a lock of hair twisted into curls like the tendrils of a vine, *βόστρυχος εἰλιγμένος*. 5. Whilst Agathon (*ap.* Athen. *l. c.*), in relating the same story, makes his rustic assimilate the same letter to the form of a Scythian bow. 6. Now the earliest character used to express the Greek *Sigma* was written thus ϛ, or thus ϛ, as shown by the Sigean marbles, a monument of very high antiquity (Chishul. *Inscr. Sig.* p. 4. and 41.), and not like the letter C, which is a more modern form. 7. Thus the bow carried by the figure in our engraving corresponds exactly with every one of the images to which the Scythian bow is compared — a serpent, the contour of the Euxine sea, the tendril of a parasitical plant, and the Greek *Sigma*; whereas the lunated form has no affinity with any one of them, except indeed the letter C; but if that were admitted, all the rest would be utterly inappropriate.

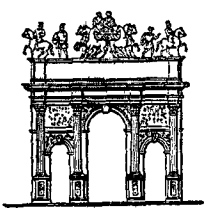
4. An *arch*, a mechanical arrangement by which tiles, bricks, or blocks of stone are disposed in the form of a curve, which enables them to support one another by their mutual pressure, and bear any superincumbent weight, such as a bridge, aqueduct, upper story of a building, &c. &c. Ovid. *Met.* iii. 169. Juv. *Sat.* iii. 11.



Though the principle upon which an arch is constructed was not entirely unknown to the Greeks, yet their universal adoption of the columnar style of architecture, and general deficiency of roads, aqueducts, and bridges, rendered its use unnecessary to them; but the Romans employed it extensively in all their great works, as will be seen by numerous examples throughout these pages, and at a very early period, as shown by the illustration annexed, which is an elevation of the wall called the *pulcrum littus* on the

banks of the Tiber, and the three concentric arches which formed the *Cloaca Maxima*, a structure belonging to the fabulous age of the elder Tarquin.

5. An archway, or *triumphal arch* (Suet. *Claud.* 1., and with the epithet *triumphalis*, Cenotaph. Pisan. *C. Cæsaris. August. F.*). During the republican period these were temporary structures of wood thrown across a street through which a triumph passed, and removed after the show; for the permanent archways recorded under the republic (Liv. xxxiii. 27. Id. xxxvii. 3.) are termed *fornices*, and were not erected to commemorate the honours of a triumph. (See FORNIX.) But under the empire they were converted into permanent edifices, built of marble, and erected in various parts of the city, as well at Rome as in the provincial towns; small and unostentatious at first, with a single gang-way, but



subsequently increased in size, and elaborately covered with sculpture and statues, as in the illustration, which presents an elevation of the triumphal arch of Septimius Severus, now standing at Rome, to which the statues only on the top have been restored, as they originally existed, from the design on a medal of that emperor.

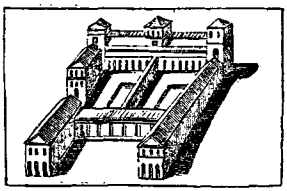
A'REA. In its original sense, is used to designate any vacant plot of ground in a city, affording a site for a building (Varro, *L. L.* v. 38. Hor. *Epist.* i. 10. 13.), and from that it is also transferred to the open space upon which a house that had been pulled down had formerly stood (Liv. iv. 16.); whence the following more special significations are deduced:—

1. A large open space in a town, like the French *place*, the Italian *piazza*, and the English *parade*, left free and unencumbered by buildings for the exercise and recreation of the townspeople. (Vitruv. i. 7. 1. Hor. *Od.* i. 9. 18.) These areas were often embellished by statues and works of art; sometimes surrounded by posts and rails to define their extent, and prevent private individuals from building on the public property (Inscript. *ap.* Bellori, *Fragm. Urb. Rom.* p. 70.); and still further to preclude all attempts at encroachment or appropriation, they were consecrated to some deity who had his altar erected in the centre; and hence they were distinguished from one another by the name of the deity under whose protection they were

placed, as the area of Mercury, the area of Pollux, the area of Apollo, which latter is represented in the illustration from the ancient marble plan of Rome, now preserved in the Capitol, but which originally formed the pavement to the temple of Romulus and Remus. The altar, ascended on each side by a flight of steps, is seen in the centre; the open space around is sufficiently apparent, and its extent may be guessed by completing the mutilated inscription, which was AREA APOLLINIS.

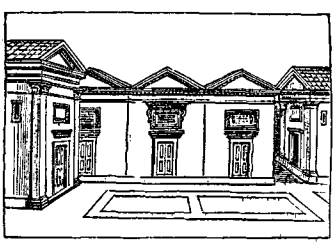
2. The open space of ground in front of a Roman house, temple, or other edifice, which forms the area

of the vestibule (VESTIBULUM, Plin. *Paneg.* 52. 3. Inscript. *ap.* Nardini,



Rom. Ant. iii. 4.), as in the example (copied from an ancient painting, in which some of the principal edifices of Rome are depicted), where it lies between the two projecting wings in front of the building.

3. An open space in front of a cemetery, around which the sepulchres were ranged, and which served as an *Ustrinum*, where the funeral



pyre was raised, and the body burnt. (Stat. *Theb.* vi. 57. Tertull. *ad Scapul.* 3. Marini, *Inscriz. Alb.* p. 118.) The illustration represents an area of this description, with the tombs built round it, which was excavated in the Villa Corsini at Rome.

4. (ἅλωή.) A *threshing-floor*; or more accurately a flat circular area in the open fields, paved with flints, and then covered over with clay or chalk, and levelled by the roller, in which the grains of corn were trodden out of the ear by cattle driven round it (Virg. *G.* i. 178. Hor. *Sat.* i. l. 45. Cato, Columell. Pallad.), a mode of threshing commonly adopted in Egypt, Greece, and Italy, even at the present day, and clearly shown by the example from a painting in the

Egyptian tombs.

5. The square open space between the two wings of a "clap net" when they are spread on the ground, upon which the fowler sprinkled his seed to induce the birds to alight between them. Plaut. *Asin.* i. 3. 64.

6. A bed or border in a flower or a kitchen garden. Columell. xi. 3. 13. Pallad. i. 34. 7.

7. In Martial (x. 24. 9.), apparently used for the race-course in a circus, round which the chariots ran, more usually called *spatium*; but the reading is doubtful.

ARE'NA. The flat oval floor in the interior of an amphitheatre, where the wild beasts and gladiators fought, so called because it was sprinkled over with sand to prevent the feet from slipping (Suet. *Nero*, 53. Juv. *Sat.* iv. 100.); see the second woodcut *s.* AMPHITHEATRUM, which represents the amphitheatre at Pompeii, in its present state; the arena is the flat space in the centre, where the two small figures are standing.

ARENA'RIA or ARENA'RIUM. A sand-pit. Cic. Varro. Vitruv.

ARENA'RIUS. A general term for any one who contended in the *arena* of an amphitheatre either against his fellow-men, or with wild beasts, including therefore the GLADIATOR and BESTIARIUS. Pet. *Sat.* cxxvi. 6.

2. A teacher of arithmetic or geometry, so called because he marked

out his calculations or diagrams upon a tray covered with sand. Tertull. *Pall.* 6. ABACUS, 1.

ARE'OLA. Diminutive of AREA; a small open square or *place* (Plin. *Ep.* v. 6. 20.); a small bed for flowers or vegetables, &c. in a garden. Columell. xi. 2. 30.

ARETAL'OGUS. A personage introduced at dinner time amongst the Romans to amuse the company, but in what character or by what means is not clearly ascertained, perhaps as a sort of court jester or buffoon. Juv. *Sat.* xv. 16. Ruperti *ad l.* Suet. *Aug.* 74. Casaub. *ad l.*

ARGE'I. Certain sites in the city of Rome, twenty-seven in number, with small chapels attached to them (Varro, *L. L.* v. 45.), consecrated by Numa for the performance of religious rites (Liv. i. 22.), and visited, it would appear, in succession (Ov. *Fast.* iii. 791. Aul. Gell. x. 16. 4.), upon certain festivals, like the *Stazioni* of modern Italy.

2. Images or Manikins, made of bulrushes, thirty in number, which were annually cast into the Tiber from the Sublician bridge, on the Ides of May, by the pontifices and Vestals; the origin and meaning of which custom are involved in obscurity. Varro, *L. L.* vii. 44. Ov. *Fast.* v. 621. Festus. *s. v.*

ARGENTA'RIA, sc. *Taberna.* A silversmith, banker, or money-changer's booth or shop, generally situated under the colonnade which surrounded the forum. Plaut. *Epid.* ii. 2. 17. Liv. xxvi. 27.

ARGENTA'RIUS. A *private* banker, as contradistinguished from the *public* banker (*Mensarius*); he received deposits, and allowed interest upon them, acted as a money-changer for foreigners, and attended public sales as a broker or commissioner, to bid for his employers. Cic. *Cæcin.* 6. Plaut. *Aul.* iii. 5. 54. Suet. *Nero*, 5.

AR'IES (κριός). A *battering-ram*; an instrument composed of a powerful wooden beam, furnished at one extremity with a mass of iron moulded into the form of a ram's head, which was driven with violence against the walls of a fortified place, in order to effect a breach in them. Cic. *Off.* i. 11. Virg. *Æn.* xii. 706.

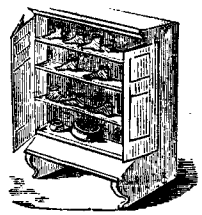
In the primitive manner of using this instrument, it was carried by a number of men in their arms, and thrust, without any other assistance than their united energies, against the opposing walls (Vitruv. x. 13. 1.), in the same way as here employed by the Dacians, on the Column of Trajan.

The next improvement was to suspend the ram from a beam placed upon uprights, by which means it was swung to and fro, with less manual labour, but much greater mechanical force (Vitruv. x. 13. 2.); and, lastly, it was fixed upon a frame which moved upon wheels, and was covered over by a shed and siding of boards, to protect the soldiers who

worked it from the missiles of the enemy (Vitruv. *l. c.*), as here shown, from the triumphal arch of Septimius Severus.

ARMA'RIUM. An *armoire*, *cabinet*, or *cupboard*, for keeping domestic utensils, clothes, money, curiosities, or any of the articles in daily use. It was a large piece of

furniture, usually fixed against the walls of a room, divided by shelves

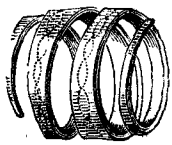


into compartments, and closed in front by doors. (Cic. *Cluent.* 64. Plaut. *Capt.* iv. 4. 10. Pet. *Sat.* xxix. 8. Plin. *H. N.* xxix. 32.) The example here given represents one of these cupboards exactly as described, which forms part of the furniture belonging to a shoemaker's room in a Pompeian painting. It is filled with lasts and boots.

2. A *book-case* in a library; also a sort of fixture, and sometimes let into the walls of a room. (Plin. *Ep.* ii. 17. 8.) These were divided into a number of separate compartments by shelves and upright divisions, and each division was distinguished by a number, as the first, second, and third case. Vitruv. vii. *Præf.* 7. Vopisc. *Tac.* 8.

ARMENTA'RIUS. A herdsman of any kind, who had the charge of a drove of oxen, for instance, or of brood mares (Appul. *Met.* vii. p. 142.), and under whose care and superintendence they were driven up from the plains into the mountains, and kept there at pasture during the hot months of summer. Lucret. vi. 1250. Varro, *R. R.* ii. 5. 18. Virg. *G.* iii. 344.

ARMILLA (ψέλλιον or ψέλιον). An *armlet* for men, consisting of three or four massive coils of gold or bronze, so as to cover a considerable portion of the arm (Festus, *s. v.* Isidor. *Orig.* xix. 31. 16.), generally worn by the Medes and Persians, and also by the Gauls (Claud. Quadrigar. *ap.* Gell. ix. 13. 2.) as an ordinary part of their dress, and indication of rank and power. The armlet belonged likewise to the national costume of the early Sabines (Liv. i. 11.); and was frequently given as a reward of valour to the Roman soldier who had distinguished himself, to be preserved as a record, or worn as a decoration upon solemn occasions. (Liv. x. 44.) The example here given is from a bronze original which was discovered in a tomb at *Ripatransona* upon the arm of a skeleton.



2. (ἀμφίδεα, χλιδών, περικάρπιον, περισφύριον). In a more general sense, any circle of gold, or ornamental ring, which females, and, more especially, the women of Greece, wore upon various parts of their persons, round the wrists, on the fleshy part of the arm, or above the ankle, all of which fashions are exemplified in the annexed figure of Ariadne,

from a Pompeian painting. The Greek language had an appropriate term for each of these ornaments; but the Latin, which is not equally copious, includes all under the same name. (Plaut. *Men.* iii. 3. 3. Pet. *Sat.* lxvii. 6.) Where they are ascribed to men, as in Pet. *Sat.* xxxii. 4. and Mart. *Ep.* xi. 21. 7., it is to ridicule in the first instance the vulgar ostentation of a *parvenu*, and in the latter to characterise a womanly effeminacy of manner.

3. An iron ring fastened upon the head of a beam, to prevent it from splitting. Vitruv. x. 2. 11.

ARMILLA'TUS. Wearing an armlet (*armilla*), an ornament especially characteristic of the Asiatic and some other foreign races; hence a notion of disparagement is commonly conveyed by the word, even when used with reference to those nations (Suet. *Nero*, 30.), and of severe censure when applied to the Romans, as indicating an unmanly imitation of foreign customs. Suet. *Cal.* 52. Compare ARMILLA.

2. *Armillatus canis.* A dog with an *armilla* or collar round his neck,

as in the example, from a mosaic at Pompeii. Propert. iv. 8. 24.

ARMILLUM. A vessel for wine, which Varro (*ap.* Non. *s. v.* p. 547.) describes as a kind of *urceolus*, and Festus (*s. v.*) enumerates amongst the sacrificial vessels. It must, however, have been in very common use, as may be inferred from the proverb *anus ad armillum* (Lucil. *Sat.* p. 60. 10. ed. Gerlach. Apul. *Met.* ix. p. 197.), which is said of persons when they recur to their accustomed tricks or habits, as "old women to their wine cups."

ARQUITES. An old form from *arquus*, instead of *arcus*; *bowmen*, for whom the more usual name is SAGITTARII. Festus, *s. v.*

AR'TEMON (ἀρτέμων, *N. T.*). One of the sails on a ship, but which one, or where placed, is extremely doubtful. Isidorus (*Orig.* xix. 3. 3.) says, that it was used more for the purpose of assisting the steerage of a vessel than for accelerating her speed—*dirigendæ potius navis causa, quam celeritatis*—which would seem to indicate a sail attached to a low mast, slanting over the stern, like that which is frequently used in our fishing-boats, and in the small crafts of the Mediterranean, which the sailors there call the *trinchetto*. This is probably the true interpretation, for it distinguishes the sail by a particular use and locality, entirely distinct from the various other sails of which the position and nature are sufficiently ascertained. Bayfius, however (*R. Nav.* p. 121.), considers it to be the *mainsail*, which the Italians of his day called *artemone*; and Scheffer (*Mil. Nav.* v. 2.) a topsail hoisted above the mainsail.

2. The principal pulley in a system comprising several others (*polyspaston*), which was attached to a contrivance for raising heavy weights. Vitruv. x. 2. 9.

ARTOLAG'ANUS (ἀρτολάγανον). A very delicate and savoury kind of bread cake, flavoured with wine, milk, oil, and pepper. Athen. iii. 79. Cic. *Fam.* ix. 20. Plin. *H. N.* xviii. 27.

ARTOP'TA (ἀρτόπτη). A mould in which pastry and bread were sometimes baked. Plaut. *Aul.* ii. 9. 4. Compare Juv. *Sat.* v. 72., but most of the commentators refer this passage to the person who made this kind of bread. The example represents two originals from Pompeii of the simplest kind, but others of more elaborate patterns have been found in the same city.

ARTOPTIC'IUS, sc. *panis*. A roll, cake, or small loaf of bread baked in a mould. (Plin. *H. N.* xviii. 27.) The example is from an original, which was discovered with several others in a baker's shop at Pompeii, hardened but uninjured by the lapse of so many centuries.

A'RULA. Diminutive of ARA.

ARUN'DO. A reed or cane; a plant very generally used by the ancients in the manufacture of many articles for which the long, light, elastic, and tapering form of its stalk was peculiarly suitable; whence the word is used both by prose writers and poets to designate the object formed out of it. (Plin. *H. N.* xvi. 66.) Of these the most important are as follows:—

1. A *bow*, made of cane, particularly employed by the Parthians and Oriental races. Sil. Ital. x. 12.

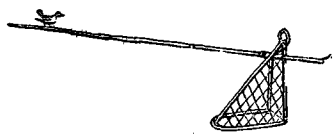
2. An *arrow* made of cane, employed by the Egyptians and Oriental

races, as well as the Greeks. (Virg. *Æn.* iv. 73. Ovid. *Met.* i. 471.) The example represents an original Egyptian arrow of this description.

3. A *fishing-rod* made of cane, which is shown in the annexed en-

graving from a painting at Pompeii. Plaut. *Rud.* ii. 1. 5. Ov. *Met.* xiii. 923.

4. A *cane rod* tipped with birdlime, employed by the ancient fowlers for catching birds. The example here given is from a terra-cotta lamp, on which a fowler is represented going out for his sport, with this rod over his shoulder; the call bird sits



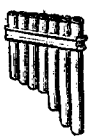
on one end of it, and a cage or a trap is suspended from the other. It was applied in the following manner. The sportsman first hung the cage with his call bird on the bough of a tree, under which, or at some convenient distance from it, he contrived to conceal himself, and when a bird, attracted by the singing of its companion, perched on the branches, he quietly inserted his rod amongst the boughs, until it reached his prey, which stuck to the lime, and was thus drawn to the ground. When the tree was very high, or the fowler under the necessity of taking up his position at a distance from it, the rod was made in separate joints, like our fishing rods, so that he could gradually lengthen it out until it reached the object of his pursuit, whence it is termed *arundo crescens* or *texta*. (Mart. *Ep.* ix. 55. Id. xiv. 218. Sil. Ital. vii. 674–677. Pet. *Sat.* 109. 7. Bion, *Id.* 11. 5.) The last illustration is from an engraved gem, and shows the process clearly.

5. A *reed-pen*, for writing upon paper or papyrus, one of which, by

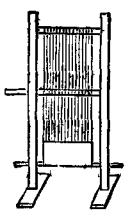
the side of an inkstand, is here represented from a Pompeian painting.

Pers. *Sat.* iii. 11. Auson. *Epist.* vii. 50.

6. A *pandean pipe*, which was made of several stalks of the reed or cane, of unequal length and bore, fastened together and cemented with wax; hence termed *arundo cerata* (Ovid. *Met.* xi. 154. Suet. *Jul.* 32.), as shown by the example from a Pompeian marble.



7. A rod employed in weaving, for the purpose of separating the threads of the warp (*stamen*) before the "leashes" (*licia*) were attached, and passed alternately in and out, before and behind each alternate thread, in order to separate the whole into two distinct parcels, which, when decussated, formed a "shed" for the passage of the shuttle, as represented in the centre of the loom here engraved, which is copied from the Vatican Virgil. Ovid. *Met.* vi. 55., and consult TELA, TEXO.



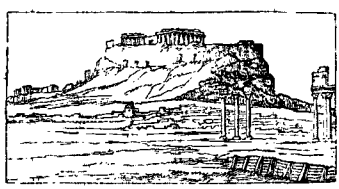
8. A long cane with a sponge, or other appropriate material, affixed to the end of it, which thus served as a broom for sweeping and cleansing the ceilings of a room. Plaut. *Stich.* ii. 3. 23. Compare Mart. *Ep.* xii. 48. and the broom in the hands of the ÆDITUUS, *s. v.*

9. A cane rod for measuring. Prudent. *Psych.* 826.

10. A stick or cudgel made of cane. Pet. *Sat.* 134. 4.; but this is probably the same as No. 8.

11. An espalier of canes for training vines. Varro, *R. R.* i. 8. 2.

ARX (ἀκρόπολις). The *fortress* or *citadel* of an ancient town. These were always formed upon the top of a steep hill, or an abrupt and precipitous rock, rising out of the general level of the plain upon which the habitable parts of the city were built. They required, therefore, but little artificial fortification, in addition to the natural difficulties of the site, beyond that of a wall at the top, and of a gate and tower to command the principal access. Many of these citadels are still to be traced in various parts of Greece and Italy, all of which are constructed in the manner described. They are not fortified upon any regular plan, nor have they any precise shape, but merely follow the outline of the summit on which they stand. The illustration here inserted is from

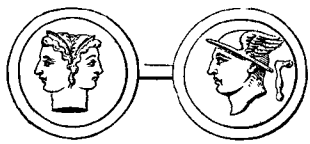


a sketch of the Acropolis at Athens, as it now remains, with some columns of the temple of Jupiter Olympius in the plain below, which will serve to convey a general notion of the common appearance of these fortresses. Like the *Arx* of Rome, it contains the principal temples of the deities who presided over the city, which were placed within the enclosure for the sake of protection.

2. Of the ARX at Rome no positive traces now remain, the site upon which it formerly stood being entirely covered with modern buildings. It occupied, however, the most northern and lofty of the two summits into which the crown of the Capitoline hill was divided, facing towards the Via Flaminia and Mons Esquilinus, and upon a area of which the church of Ara-celi (supposed to be a corruption of *Arce*) now stands. Niebuhr, *Hist. Rom.* i. p. 502. transl.

AS (from εἷς, pronounced ἂς by the Tarentines). A piece of money, which represented the unit of value in the Roman and early Italian coin-

age. Originally it weighed one pound, hence called *as libralis;* and was



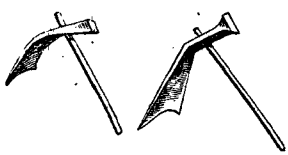
composed of a mixture of copper and tin (*æs*), hence also called *æs grave;* but the value was much reduced in after times. In the age of Cicero, it was worth about three farthings of our money. In its earliest state it bore the impress of a bull, ram, boar, or sow, emblematic of the flocks and herds (*pecus*, whence the word *pecunia*), which constitute the wealth of all primitive ages; afterwards the more usual device was a double-headed Janus on one side with the prow of a vessel (see SEMISSIS), or of Mercury, the god of traffic, on the other, as shown by the example introduced above, drawn one-third the size of the original, which weighs in its present state 10 oz. 10 gr.

ASCAU'LES (ἀσκαύλης). A word coined from the Greek, signifying a *bag-piper*. (Mart. *Epigr.* x. 3. 8.) These men are scarcely to be reckoned amongst the class of professed musicians; for the instrument that they played was peculiar to the peasantry and common people, as is clearly to be inferred from the passage of Martial (*l. c.*), and from the style and dress of the figure here introduced, which is copied from a small bronze figure formerly in the possession of Dr. Middleton, evidently intended to represent a person of the lower classes.

The ancient marbles and gems afford other specimens of the same subject.

ASCIA. The name given to several different implements employed in separate trades, and for distinct purposes, all of which were classed under the same term, because they possessed a general resemblance in form, or the manner in which they were handled. They are as follows:—

1. (σκέπαρνον). An instrument said to have been invented by Dædalus (Plin. *H. N.* vii. 57.), of common use amongst all workers in wood, such as carpenters, wheelwrights, shipwrights, &c. (XII. Tab. *ap.* Cic. *Leg.* ii. 23, Pet. *Sat.* 74. 16.), and corresponding in some respects with the *adze* or *addice* of our day;



but with these important distinctions —that it was used for chopping surfaces placed in an upright, instead of horizontal, position (see the illustration *s.* ASCIO); had a shorter handle, so as to be used with one hand; and was formed with a bluff head, like a hammer, at one extremity of the blade, whilst the opposite end, which formed the cutting edge, was slightly hollow, and curved over for the convenience of chopping into the hollow side of a piece of wood, or for scooping out flat surfaces, all which characteristics are distinctly shown by the example, which represents two specimens, slightly differing from one another, both copied from sepulchral marbles.

2. (τύκος and τύχος). An instrument of nearly similar form, employed by masons and builders, to which allusion is often made in sepulchral inscriptions. It had a

hammer at one end, and a blade, like a bird's bill, at the other (Aristoph. *Av.* 1138. Schol. *ad l.*), as seen in the illustration, which is copied from an original, found, with several other building implements, at Pompeii.

3. An instrument used by bricklayers for chopping lime and mixing mortar (Vitruv. vii. 7. Pallad. i. 14.), as in the example from Trajan's Column, which represents part of a

figure employed in the process described.

4. A short-handled hoe, used by gardeners, agricultural labourers, &c., for breaking up the ground, excavating earth, and similar purposes. (Pallad. i. 43.) The illustration is from the Column of Trajan, and resembles both in use and form the *zappa*, or short hoe of the modern Italian peasant.

AS'CIO (σκεπαρνίζω). When applied to wood-workers, to chop,

form, or fashion with a carpenter's adze (*ascia*), an operation which the ancients performed with one hand, and upon surfaces placed in an upright position, as shown by the cut, which represents one of the workmen of Dædalus employed in this manner, from a bas-relief of the Villa Albani.

2. When applied to builders, to stir up and mix mortar with a plasterer's hoe, as in the illustration to ASCIA, No. 3.

ASCOPE'RA (ἀσκοπήρα). A large bag, or knapsack, made of un-

dressed leather, in which foot-travellers carried their necessaries, as contradistinguished from *hippopera*, the horseman's saddlebags. (Suet. *Nero*, 45.) The illustration is selected from an ancient fresco painting, representing a landscape scene.

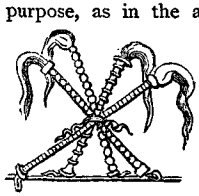
ASINA'RIUS. A farm servant who had the charge of feeding, driving, and tending the asses belonging to the farm. Varro, *R. R.* i. 18. 1.

ASPERGIL'LUM (περιῤῥαντήριον). See the next word.

ASPER'SIO (περιῤῥάνσις). Ast. *ad.* Theophrast. xvi. p. 143. The act of sprinkling with water, as a purification, before making sacrifice to the gods below (Cic. *Leg.* ii. 10. Compare Ov. *Fast.* v. 679. Virg. *Æn.* iv. 635.); whereas the whole body, or the hands and face, were immersed previous to a sacrifice offered to the gods above. (Broüer, *de Adorat.* cap. 12.) This ceremony was performed

either with a branch of laurel; as in the example from a medal, which re-

presents Lucilla, the daughter of M. Aurelius, breaking off a branch to sprinkle the young children, whilst a priestess is drawing water from the river; or with a whisk made expressly for the purpose, as in the annexed



engraving, also from a medal, and which the Greeks termed περιῤῥαντήριον or ῥάντιστρον. The corresponding Latin term is unknown; for the word *aspergillum*, employed by modern philologists, is not supported by any ancient authority.

ASSER. In general, a small wooden beam, pole or post fixed in or upon anything (Liv. Cæs. Tac.); whence the following more special meanings are deduced:—

1. The pole by which a palanquin (*lectica*) was carried on the shoulders of its bearers. (Suet. *Cal.* 58. Juv. iii. 245. Id. vii. 132. Mart. ix. 23. 9.) It was entirely separate from the conveyance, and must not be confounded with the shafts (*amites*), which were permanently affixed to the body of the carriage, or at least only removable upon occasion. The *asser* was passed under a thong (*lorum*, *struppus*) attached to these shafts, like the *back-*

band in single harness, and then raised upon the shoulders of the bearers (*lecticarii*), so that the whole weight of the carriage was suspended upon it. The subjoined engraving, which represents a Chinese sedan, from Staunton, will make the matter perfectly clear, in the absence of any known ancient example. It is assumed to coincide with the Roman model, from the light it throws upon the different terms employed in connection with these conveyances, and the simple and natural explanation it affords upon those points which scholars have failed to reconcile; besides that a moment's reflection will convince any one that a sedan could not be carried by six or eight men, as was frequently the case (*hexaphoros*, *octaphoros*), by any device so convenient as the one depicted.

2. An iron-headed beam suspended and worked like a ram on board ship, to damage the enemy's rigging. Veget. *Mil.* iv. 44.

3. *Asser falcatus.* A long pole, with a sharp and crooked iron head, used in sieges to mow down the garrison on the walls. Liv. xxxviii. 5.

4. *Asseres.* In architecture, the *common rafters* of a timber roof, over which the tiles are laid; marked *h h* in the plan which illustrates the word MATERIATIO. Externally they are represented by the ornaments called dentils (DENTICULUS, 2.) in Ionic and Corinthian elevations. Vitruv. iv. 2. 1. and 5.

ASSER'CULUM and ASSER'-

CULUS. Diminutive of *Asser;* any small pole or stake, and so used for a broom-handle. Cato, *R. R.* 152. Woodcut, *s.* ÆDITUUS.

ASSIS (*σανίς*). A flat board or plank. Cæs. Plin. Columell. Vitruv.

2. A valve in a water-pipe, or water-cock, by the turning of which the liquid is drawn off from, or retained in, the pipe. (Vitruv. x. 7. 1.) The example represents an original bronze cock, discovered in the island of Capri; the contrivance for turning the valve is distinctly apparent at the top.

ASSUS. Literally *roasted;* hence, in the neuter gender, *assum;* a chamber in a set of baths heated with warm air, with the object of promoting violent perspiration. Cic. *Q. Fr.* iii. 1. 1. See SUDATIO, SUDATORIUM.

2. *Assa tibia.* A solo on the pipe, without any vocal accompaniment. Serv. *ad* Virg. *G.* ii. 417.

3. *Assa nutrix.* A *dry nurse.* Schol. Vet. *ad* Juv. *Sat.* xiv. 208.

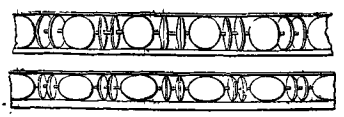
4. *Assi lapides.* Stones laid without mortar (Serv. *ad* Virg. *G.* ii. 417.), in which way the finest of the Greek and Roman buildings were constructed.

ASTRAGALIZONTES (*ἀστραγαλίζοντες*). A Greek name used to designate persons engaged in playing with the *knuckle-bones* of animals (*ἀστράγαλοι*, Latin *Tali*), one of which is here shown from an original of bronze, a very favourite subject with the sculptors and painters of Greece. (Plin. *H. N.* xxxiv. 19. § 2. Pausan. x. 30. 1.) Both sexes amused themselves in this way, and employed the knuckle-bones for many different games; but the simplest and commonest, which appears to be represented in the annexed engraving, from a Greek painting discovered at Resina, resembled what our school-boys call "dibs," and consisted merely in throwing the

bones up into the air, and catching them again on the back of the hand as they fall down. In many others, which were purely gambling games, the bones were marked with numbers, and used as dice. Jul. Poll. ix. 100–104. Eust. *Od.* i. p. 1397. 34. sq. and TALUS.

ASTRAG'ALUS (*ἀστράγαλος*). The Greek name for one of the *vertebral* bones, the *ball of the ankle-joint* and the *knuckle-bone* of animals, which was used instead of dice for games of chance and skill, but is not employed in any of these senses by the Latin writers.

2. By the Roman architects, an *astragal;* a small moulding of semicircular profile, so termed by the ancients from a certain resemblance which it bears, in its alternation of round and angular forms, to a row of knuckle-bones (*ἀστράγαλος*, and last cut but one), placed side by side; and called a *bead* or *baguette* by the moderns, because it closely resembles a string of beads or berries. It is



more especially characteristic of the Ionic order, in which it is employed to form the lowermost member of the capital immediately under the *echinus*, to divide the faces of an architrave, or in the base, where it is a

plain moulding, similar to the *torus*, but of smaller dimensions. (Vitruv. iv. 1. 11. Id. iii. 4. 7. Id. iii. 5. 3.) The first of the two specimens here given is from a capital of the temple of Apollo, near Miletus; the lower one from the temple of Minerva at Priene.

ASTUR'CO. A small horse of the Spanish Asturian breed; highly valued by the Romans on account of its showy action and easy paces. Plin. *H. N.* viii. 67. Mart. xiv. 199.

ATHLE'TÆ (*ἀθληταί*). A general name for the combatants who contended for a prize (*ἄθλον*), in the public games of Greece and Italy; of whom there were five kinds, each distinguished by an appropriate name, viz., CURSOR, LUCTATOR, PUGIL, QUINQUERTIO, PANCRATIASTES.

ATLANTES (*Ἄτλαντες*). Properly a Greek term (to which the Latin TELAMONES corresponds), used to designate *human figures*, when employed as architectural supports to an entablature or cornice, instead of columns, and so termed in allusion to the story of Atlas, who bore the heavens on his shoulders. (Vitruv. vi. 10.) One of these figures is given under ARCULUS, from a specimen at Pompeii.

ATRAMENTA'RIUM (*μελανδόχη*). A vessel for holding *atramentum*, a black liquid employed for various purposes, as varnish, by painters (Plin. *H. N.* xxxv. 36. n. 18.); by shoemakers for dyeing their leather (Plin. *H. N.* xxxiv. 32.); and also for writing ink (Cic. *Q. Fr.* ii. 15.), in reference to which last use the term answers to our *ink-stand* (Gloss. Philox. Vulgat. *Ezech.* ix. 2.), one of which is shown in ARUNDO 5.

ATRIEN'SIS. A domestic slave, or one who belonged to the *familia urbana* in all the great Roman houses, to whose especial charge the care of the *Atrium* was committed. He occupied a position not unlike that of *maître d'hôtel* in the present day; for he exercised a control over all the other slaves of the household, took charge of the busts, statues, and valuables exposed in the atrium, set out and arranged the furniture, and saw that it was kept clean, and nothing damaged. Plaut. *Asin. passim*, and especially Act. ii. Sc. 2. and 4. Cic. *Parad.* v. 2.

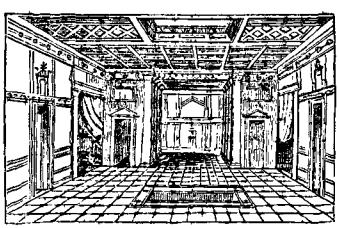
ATRI'OLUM. Diminutive of *Atrium*, and thus, in a general sense, any *small* atrium; but the word has also a more special application, and designates a distinct member in the large Roman palaces, which might be styled the *second* or *back* atrium; for it was disposed with sleeping rooms and other members all round it, similar to those of the principal one, from which it chiefly differed in size, and perhaps in splendour. Cic. *Q. Fr.* iii. 1. 1. Id. *Att.* i. 10.

A'TRIUM. A large apartment, constituting the first of the two principal parts into which the ground-plan of a Roman house was divided. It was approached directly from the entrance hall or passage (*prothyrum*), and in early times served the family as the common place of reunion, or public room of the house, in which the women worked at their looms, the family statues and ancestral images were displayed, the household gods and their altar, as well as the kitchen hearth (*focus*), were situated. Its relative position with regard to the rest of the mansion is shown in the two first ground-plans which illustrate the word DOMUS, on which it is marked B.

As regards the internal structure, it consisted of a rectangular apartment, the sides of which were covered over with a roof, having in most cases an aperture in the centre (*compluvium*), and a corresponding basin in the floor (*impluvium*), to receive the rain water which flowed in through the opening (see the next woodcut). The roof itself was frequently supported upon columns, which thus formed a colonnade or open cloister round its sides (see woodcut No. 3.). But as

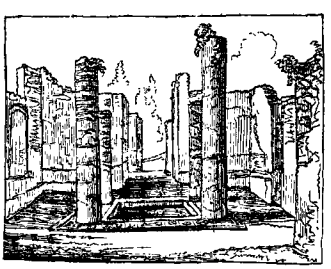
the roof was constructed and supported in several different ways, each of which gave a different character to the interior, these varieties were classed under the following separate names, to distinguish the different styles adopted in their construction:—

1. *Atrium Tuscanicum.* The Tuscan atrium; the simplest and probably most ancient of all, which was adopted at Rome from the Etruscans, and could only be employed for an apartment of small dimensions. Its peculiarity consisted in not having any columns to support the roof, which ran round its sides, and was carried upon two beams placed lengthwise from wall to wall, into which two shorter ones were mortised at equal distances from the wall, so as to form a square opening

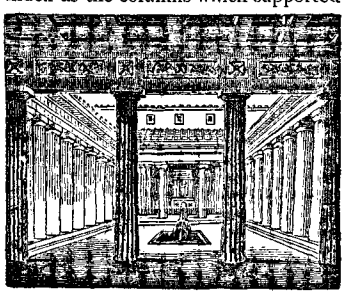


in the centre between them (Vitruv. i. 6. 2.), as seen in the engraving above, which presents a restoration of the Etruscan atrium to the house of Sallust at Pompeii.

2. *Atrium Tetrastylum.* The tetrastyle atrium, so termed because its roof was supported upon *four* columns, one at each angle of the *impluvium*. The illustration affords a specimen of this style from a house at Pompeii, excavated by General Championet; from the preceding example, it is easy to imagine a restoration of the roof, which, when it rests upon the four columns, will form a covered gallery round the sides of the room, with an opening in the centre between them, similar to the one there shown, but with the decoration of a column at each of its corners.



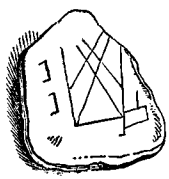
3. *Atrium Corinthium.* The Corinthian atrium, which was of the same description as the last, but of greater size and magnificence, inasmuch as the columns which supported



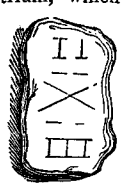
its roof were more numerous, and placed at a distance back from the *impluvium*. The central part was also open to the sky, as in the example, from a Corinthian atrium at Pompeii, restored after the pattern of a house which was discovered with its upper story entire at Herculaneum, and an elevation of which is introduced in the article DOMUS. In this style of construction, one end of every beam which bore the roof, and formed a ceiling to the colonnade round the room, rested upon the head of each column, the other one upon the side wall, instead of being placed parallel to it, as in the Tuscan and tetrastyle; they are thus arranged at

right angles to the walls, or in other words, *recede from them*, which is what is meant by the expression of Vitruvius, *à parietibus recedunt.*

4. *Atrium displuviatum.* An atrium, the roof of which was formed in a shelving direction, with the slant turned outwards from the *compluvium*, instead of towards it, and which, therefore, shot off the water from the house into gutters on the outside, instead of conducting it into the *impluvium*, as in the three preceding instances. Such a plan of construction is clearly shown in the diagram annexed, from the marble plan of Rome, where the opening in the centre and the outward *shelve* of the roof is very cleverly expressed.



5. *Atrium testudinatum.* The testudinated or covered atrium, which had no *compluvium*, the whole apartment being entirely covered over by a roof of the kind termed *testudo* (Vitruv. v. 1.), which is also cleverly expressed by the artist who executed the marble plan of Rome, from which the illustration is selected. It is probable that an atrium of this description consisted of two stories, and that it received its light from windows in the upper one. Compare also CAVAEDIUM.



ATTEGIA. A Moorish hut or wigwam made of reeds and thatch. Juv. *Sat.* xiv. 196.

AUCEPS (*ἰξευτής, ὀρνιθευτής*). In a general sense, *a fowler* or any person who amuses himself with the sport of snaring, netting, and killing birds; but in a more special sense, a slave belonging to the *familia rustica*, something like our "gamekeeper," whose employment consisted in taking and selling game for the profit of his owner; the principal sources of income on some estates being derived from the produce of the woods and fisheries. (Ov. *A. Am.* iii. 669. Plaut. *Trin.* ii. 4. 7. Pignorius *de Serv.* p. 560.) The illustration, from a small marble statue at Naples, represents one of these fowlers returning with his game. He wears a sportsman's hat and boots, a tunic and cloak of skin with the fur on, carries a hunting knife in his right hand, two doves slung to the girdle round his waist, a hare on his left arm, and the end of the noose in which it was caught appears between the fingers. The instruments employed by the ancient fowlers in the pursuit of their sport were gins and snares (*laquei, pedicæ*), a rod tipped with bird lime (*arundo, calamus*), traps (*transennæ*), clap-nets (*amites*), a call-bird (*avis illex*), and cage for the same (*cavea*); the manner of using all which is described, and illustrated under each head.

AUDITO'RIUM. Any place in which orators, poets, and authors generally, assembled an audience to hear their compositions recited. Quint. ii. 11. 3. Id. x. i. 36.

2. A *lecture-room*, in which philosophers and professors delivered their lectures. Suet. *Tib.* 11.

3. A *court of justice* where trials were heard. Paul. *Dig.* 49. 9. 1. Ulp. *Dig.* 4. 4. 18.

4. *Auditorium Principis.* The court or chamber in which the emperor sat to hear and decide causes. Paul. *Dig.* 42. 1. 54.

AUGUR (*οἰωνοσκόπος*). An augur, a Roman priest, who interpreted the will of the gods, or revealed future events from observations taken on the flight and singing of birds. (Liv. i. 36. Cic. *Div.* i. 17.) They were formed into a college or corporation; and are

principally distinguished from other classes of the priesthood, on coins and medals, by a crooked wand (*lituus*), like a crozier, which they carried in the right hand, and sometimes with the sacred bird, and the waterjug (*capis*) by their side or on the reverse. The example is from a medal of Marcus Antoninus.

AUGURA'LE. A space on the right side of the general's tent (*prætorium*) in a Roman camp, where the auspices were taken. Tac. *Ann.* xv. 30. Compare Quint. viii. 2. 8.

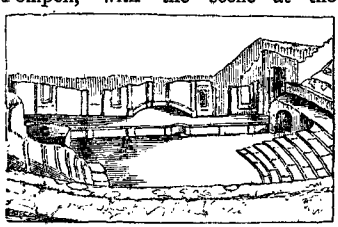
AUGUSTA'LES. An order of priests instituted by Augustus, and selected from the class of freed-men, whose duty it was to superintend the religious ceremonies connected with the worship of the *Lares Compitales*, deities who presided over the cross roads, to whom it was customary to erect a shrine at the spot where these roads met. Pet. *Sat.* 30. 2. Orelli, *Inscr.* 3959. Schol. Vet. *ad* Hor. *Sat.* ii. 3. 281.

2. *Sodales Augustales*, or simply *Augustales*. An order of priests instituted by Tiberius, to superintend the divine honours paid to Augustus and the Julian family. The body consisted of twenty-one persons selected from the principal Roman families. Tac. *Ann.* i. 15. and 54. Reines. *Inscr.* i. 12.

AULA (*αὐλή*). Properly a Greek word, which in early times designated an open court or court-yard in front of a house, around which the stables, stalls for cattle, and farming outhouses were situated; hence the Roman poets adopted the word to express a dog-kennel (Grat. *Cyneg.* 167.), a sheep pen (Prop. iii. 2. 39), or a den for wild animals. Pet. *Sat.* 119. 17.

2. Subsequently to the age of Homer, the Greek *aula* was an open peristyle in the interior of a house, of which there were two in every mansion (Vitruv. vi. 7. 5.); one round which the men's apartments were disposed, and the other for the exclusive use of the females. In other respects, they corresponded in general arrangement and distribution to the *atrium* and *peristylium* of a Roman house: see the plan of the Greek house *s. v.* DOMUS, on which the two *aulæ* are marked respectively C and E. In allusion to this sense of the word, Virgil uses it for the cell of the queen bee. *Æn.* iii. 353.

3. *Aula regia.* The central portion of the scene in the Greek and Roman theatres, especially for tragic performances, representing a noble mansion (Vitruv. v. 6. 8.), near or in which the action was supposed to take place. The illustration represents a view of the great theatre at Pompeii, with the scene at the



further end, from which the general character of this part of the building may be readily imagined, though the whole of its upper portion has decayed.

4. An old form of spelling (Cato, *R. R.* 85.) for OLLA, which see.

AULÆ'A or AULÆ'UM (*αὐλαία*). A piece of tapestry or arras hangings used to decorate the walls of a dining-room (Hor. *Sat.* ii. 8. 54.), or as a screen against the sun between the pillars of a colonnade (Prop. ii. 32. 12.), or to close in the open galleries round an *atrium* or *peristylium* of private houses, as shown in the elevation of the Herculanean house (*s. v.* DOMUS), in which the rods and rings for suspending them were found

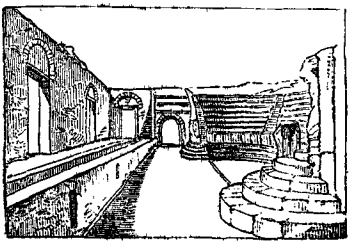
in their places, when the excavation was made. In the illustration, from a bas-relief in the British Museum,

the *aulæum* forms the background to a tricliniary chamber; and similar ones are of very common occurrence both in sculpture and paintings, where they are introduced by the artist as a conventional sign to indicate that the scene in which they appear is not laid in the open air, but takes place in an interior.

2. A large coverlet of tapestry or embroidered work, which it was customary to spread over the mattress of a sofa or dining couch (Virg. *Æn.* i. 697.), and which hung down to the ground all round it; whence also

termed *Peristroma*. It is seen in the preceding woodcut, but more distinctly in the annexed one from the Vatican Virgil.

3. A piece of tapestry, or curtain ornamented with figures embroidered on it (Virg. *G.* iii. 25.), employed in the Greek and Roman theatres, for the same purpose as our *drop-scene*, to conceal the stage before the commencement of the play, and between the acts. This curtain, however, was not suspended like ours, and let down from above; but, on the



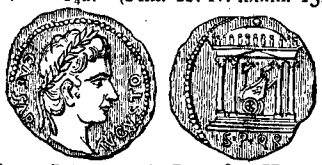
contrary, was rolled round a cylinder let into a recess in the brickwork fronting the stage, as is clearly seen on the left hand of the annexed engraving, which represents a perspective view of the small theatre at Pompeii looking across the stage, and the orchestra which lies on the right hand. When the play commenced, the curtain was *let down*, and consequently after an act it was *drawn up* (Ovid. *Met.* iii. 111–114.); whence the expression *aulæa premuntur* (Hor. *Epist.* ii. 1. 189. Compare Apul. *Met.* x. p. 232.), "the drop scene is let down," implies that the play is about to commence; and *aulæa tolluntur* (Ov. *Met. l. c.*), "the scene is raised up," that the act or play was ended.

AULŒDUS (*αὐλῳδός*). One who sings to the accompaniment of a flute or pipe. Cic. *Mur.* 13.

AURES. The *earth* or *mould boards* of a plough, placed on each side of the share-beam, and inclining outwards, in order to throw off the earth turned up by the share into a ridge on each side of the furrow. (Virg. *G.* i. 172.) They are shown in the engraving *s. v.* ARATRUM 2. by the letters E E.

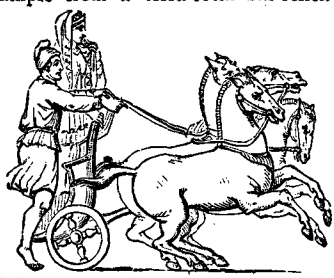
AU'REUS. Called also *nummus aureus*, or *denarius aureus*; a guilder, or golden denarius, the standard gold coin of the Romans, which passed for twenty-five *denarii*, or 17*s.* 8½*d.*; but the intrinsic value, as compared with our gold coinage at

the present day, would nearly equal *l.* 1*s.* 1½*d.* (Plin. *H. N.* xxxiii. 13.



Suet. *Cal.* 42. Id. *Dom.* 8. Hussey on ancient Weights and Money.) The illustration is from an original in its actual state.

AURI'GA (ἡνιοχος). In general any person who acted as a coachman or charioteer, as shown by the example from a terra-cotta bas-relief.



Virg. *Æn.* xii. 624. Ovid. *Met.* ii. 327.

2. But, more especially, the driver of a racing car in the Circus at the Circensian games. (Suet. *Cal.* 54.) The example here given is from a statue in the Vatican, which, if compared with the next illustration, will afford a perfect notion of the costume worn by these drivers. The palm branch in the right hand is the emblem of victory; the purse in the left contains the sum of money which formed the prize. The manner in which these men drove was peculiar, and differed materially from

the ordinary style, shown in the first cut, as will be perceived by the annexed example, which is copied

from a consular diptych; and as the original is the work of a late period, when the arts were at a low ebb, it is to be regarded as a more faithful representation of the actual truth unadorned by any attempts at artistic effect or ideal portraiture. The driver here passes the reins round his back, or actually stands within them; the object of which was to give him more command over his horses, by leaning his whole weight back against the reins, and to prevent the chance of their falling from his hands in case of any sudden shock or collision. But as this practice exposed him to the danger of being dragged in his reins in case of an upset, he carried a crooked knife fixed to the thongs which braced his body, as seen in front of the left side in the preceding figure, in order to cut them on the emergency. The last example also shows the skull cap which he wore on his head, as well as the bandages round the legs, and on the back of the hands; the horses' legs are also bandaged, their tails are tied up, their manes are hogged, and a mask is placed over the front of their faces.

3. By poets the word is also applied, less specially, for a groom who brought out a carriage or war car, and stood at the horses' heads till the driver mounted (Virg. *Æn.* xii. 85.); for a helmsman (Ovid. *Trist.* i. 4. 16.); and generally for a horseman or rider. (Auct. *Paneg. ad* Pison. 49.)

AURIGA'RIUS. Same as AURIGA. Suet. *Nero*, 5.

AURIGA'TOR. Same as AURIGA. Inscript. *ap.* Grut. 340. 3.

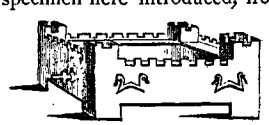
AURI'GO and AURI'GOR. To drive a chariot in the races of the Circus, as described under AURIGA. Suet. *Nero*, 24. Plin. *H. N.* xxxiii. 27.

AURISCALP'IUM (*ὠτογλυφίς*). An *ear-pick* (Mart. *Ep.* xiv. 23.);

also a surgeon's probe for the ear. (Scribon. *Compos.* 230.) The example represents an original found at Pompeii.

AUS'PEX. One who takes the auspices, or in other words, who observes the flight, singing, or feeding of birds, in order to discover therefrom the secrets of futurity. Cic. *Att.* ii. 7. Hor. *Od.* iii. 27. 8.

AUTHEP'SA (*αὐθέψης*). A word coined from the Greek, meaning in its literal sense a *self-boiler* (Cic. *Rosc. Am.* 46. Lamprid. *Elag.* 19.), from which it is reasonably inferred to have been an apparatus which contained its own fire and heaters for water, so as to be adapted for cooking in any part of a house; and consequently of the same description as the specimen here introduced, from a



bronze original found at Pompeii. The sides, which are of considerable thickness, and hollow, contained water; and a small cock projects from one of them (the left-hand in the engraving) to draw it off; the four towers at the angles are provided with moveable lids; the centre received the lighted charcoal; and if a trivet or other vessel was placed over it, such an apparatus would admit of many processes in cooking, with great economy of trouble and expense. Many other contrivances of the same sort have been discovered at Pompeii, similar in regard to the principle upon which they are constructed, and only differing in the pattern or design.

AUTOPY'ROS (*αὐτόπυρος*). *Brown bread*, made of coarse flour with the bran in it. Plin. *H. N.* xxii. 68. Petr. *Sat.* 66. 2. Celsus, ii. 18.

AVE'NA. A Pandean pipe, made with the stalk of the wild oat, such as was used by the peasantry. Virg. Tibull. Ov. *Met.* viii. 192. ARUNDO. No. 6.

AVER'TA. A saddle-bag, which was probably placed on the rump of an animal, as now commonly practised in Italy. Acron. *ad* Hor. *Sat.* i. 6. 106.

AVERTA'RIUS. A beast of burden, which carries the *averta*, or saddle-bag, upon his rump. Impp. Valent. et Valens. Cod. Theodos. 8. 5. 22.

AVIA'RIUM. A poultry yard. Varro, *R. R.* iii. 3. 7.

2. An *aviary*, in which birds of choice kinds, and rare breeds were kept. Varro, *l. c.*

3. A *decoy* or *preserve* for aquatic birds. Columell. viii. 1. 4.

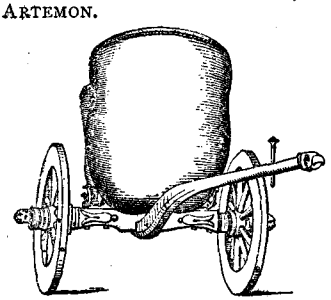
AVIA'RIUS. A slave who had the charge of breeding, feeding, and fattening poultry. Columell. viii. 3, 4. *seq.*

AVICULA'RIUS. Apic. viii. 7. Same as preceding.

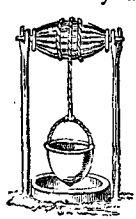
AXICIA. A word only met with in a single passage of Plautus (*Curc.* iv. 4. 21.), which the dictionaries and commentators interpret, *a pair of scissors*. But the reading or the interpretation seems very doubtful; for the instrument used by the ancients for the same purposes as our scissors, was termed FORFEX by the Romans; and in the passage of Plautus, the *axicia* is enumerated as an article of the toilet, with the comb, tweezers, looking-glass, curling-irons, and towel; but a pair of scissors, though useful enough on a modern dressing-table, would be far less appropriate to

the Roman toilet, if regard is had to the difference of ancient habits.

AXIS (ἄξων). The *axle-tree* of a carriage to which the pole is affixed, and round which the wheels revolve (Ov. *Met.* ii. 317.), which is clearly seen in the illustration from an ancient bronze car preserved in the Vatican; but in waggons of the kind called *plaustra*, the axle-tree was not a fixture, but revolved together with the wheels in nuts or sockets screwed on to the bottom of the cart; see ARTEMON.



2. *Axis versatilis.* A revolving cylinder, such as is worked by a windlass for drawing up weights, by twisting the cord round about itself, like the roller and windlass by which a bucket is drawn out of a well, as illustrated by the annexed engraving from a marble sarcophagus in the Vatican cemetery. Vitruv. ix. 8. 8.



3. The upright axis of a door, which worked in sockets let into the upper and lower lintel, and so formed a pivot upon which the door turned when opened or shut. Stat. *Theb.* i. 349. See ANTEPAGMENTUM and CARDO.

4. The valve of a water-pipe or cock; in which sense the proper reading is ASSIS.

5. A plank; also properly written ASSIS.

B.

BABYLON'ICUM. A shawl of Babylonian manufacture, which was highly prized amongst the Romans for its fine texture and brilliant colours. Lucret. iv. 1027. P. Syrus *ap.* Petr. *Sat.* 55. 6.

BACCHA (Βάκχη). A Bacchante; a female who celebrates the mysteries of Bacchus. (Ovid. *Her.* x. 48.) They are frequently represented in works of art, and described

by the poets (Ov. *Met.* vi. 591.), as in the illustration, with a wreath of vine leaves or ivy round the head, loose flowing hair, a mantle made of kid-skin, on the left side, and the *thyrsus* in the right hand, running like mad women through the streets. The figure here introduced, which is from a bas-relief of the Villa Borghese, instead of the skin on her person, carries part of a kid in her left hand.

BACILLUM (βακτήριον). A

small staff, stick, or cane; a *walking-stick*, sometimes as with us artificially

bent into form. (Cic. *Fin.* ii. 11. Juv. *Sat.* iii. 28.) The example is from a painting at Pompeii, and represents Ulysses.

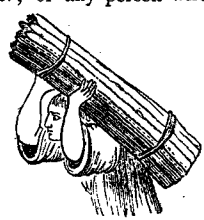
2. Varro, *R. R.* 50. 2. See FALX DENTICULATA.

BAC'ULUS and BAC'ULUM (*βάκτρον*). A long stick or staff, such as was commonly carried by travellers, rustics, shepherds, goatherds (whence termed *agreste.* Ov. *Met.* xv. 654.); by infirm or aged persons of both sexes (Ov. *Met.* vi. 27.); and also, out of affectation, by the Greek philosophers. (Mart. *Ep.* iv. 53.) The illustration, from a MS. of Virgil in the Vatican library, represents one of the shepherds of the Eclogues leaning on his staff, precisely as described by Ovid, *incumbens* or *innitens baculo* (*Met.* xiv. 655. *Fast.* i. 177.); an attitude also of daily occurrence amongst the peasants of the Roman Campagna.

2. (*σκῆπτρον.*) A long staff, which, in early times, was carried by kings and persons in authority, both as a mark of distinction and a defensive weapon. In works of art it is always represented of greater length than the rustic staff, as may be seen by the annexed figure of Agamemnon, from a marble vase of Greek sculpture, and it is sometimes described as being ornamented with gold and silver. (Florus, iv. 11. 3. Id. iii. 19. 10.) It was the original of the regal *sceptre;* and in consequence was used on the tragic stage by actors who personated kingly characters. (Suet. *Nero*, 24.) But the word, when used in this sense, of a sceptre, by the Latin writers, is mostly adopted in order to characterise, and to ridicule, foreign, and especially Asiatic, manners. Florus. *Il. cc.*

BAJULATO'RIUS. Which serves or is adapted for carrying. *Sella bajulatoria.* See SELLA.

BAJ'ULUS (*νωτοφόρος, φορτηγός*). A *porter*, or any person who carries burdens on his back, as shown in the illustration from a painting in a sepulchral chamber at Rome. Plaut. *Pœn.* v. 6. 17. Cic. *Par.* iii. 2.

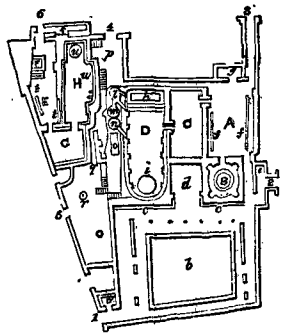


2. In the Roman household, a slave who performed the same duties as the porter of a modern establishment, such as carrying parcels, letters, &c. Hieron. *Ep.* 6. *ad Julian.* n. l.

BALI'NEÆ or BAL'NEÆ (*βαλανεῖον δημόσιον.* Plut. *Phoc.* p. 302. Reiske). A set of *public* baths, including conveniences for warm and cold bathing, as well as sudorific or vapour baths, and provided with a double set of apartments for the male and the female sex. Varro, *L. L.* viii. 48. Id. ix. 64.

The system upon which the bathing establishments of the Romans were

arranged, and the ingenious method of their construction, will be best understood by the annexed ground-plan and description of the double set of baths at Pompeii. Views and elevations of the various apartments in detail are given separately under each of their respective names. They



had six distinct entrances, 1, 2, 3, 4, 5, 6, from the street; of which the three first were for visitors; 4 and 5 for the slaves and purposes connected with the business of the establishment; and the last gave access to the women's baths, which have no intercommunication with the larger set. To commence the circuit by the first door (1), at the bottom of the plan on the left hand.

a. Latrina, a privy.

b. An open court, surrounded by a colonnade on three of its sides, which formed a sort of *Atrium* to the rest of the edifice.

cc. Stone seats along one side of the court for the slaves who were awaiting the return of their masters from the interior, or for the accommodation of the citizens, in like manner expecting the return of their friends.

d. A recessed chamber, either intended as a waiting-room for visitors; or probably appropriated to the use of the superintendent of the baths.

e. Another *latrina*, near the second principal entrance (2), from which a corridor, turning sharp to the right, leads into

A. The *apodyterium*, or undressing-room, which has a communication with each of the principal entrances, and with each of the apartments destined for the various purposes of hot and cold bathing.

ff. Seats of masonry on each side of the room, for the bathers to dress and undress upon.

B. The *frigidarium*, or chamber containing the cold water bath (*baptisterium*).

g. A room for the use of the *garderobe*, who took charge of the wearing apparel, kept for its owners while bathing.

C. The *tepidarium*, or tepid chamber; the atmosphere of which was kept at an agreeable warmth by means of a brazier, found in it. It was intended to break the sudden change of temperature from heat to cold, as the bather returned from the thermal chamber to the open air. This apartment served also in the present instance as a place for being scraped with the strigil, and anointed after bathing (see the illustration to ALIPTES); for the convenience of which it was furnished with two bronze seats found in the room, and the walls were likewise divided all round into small recesses, forming so many closets or lockers, which might contain the strigils, oils, unguents, and other necessaries for the use of those who did not bring their own with them. A door from this department conducted the bather into

D. The *caldarium*, or thermal chamber; which contains (*h*) a hot water bath (*alveus*) at one extremity, and the *Laconicum*, with its basin or *labrum* (*i*), at the other. The flooring of the room is hollow underneath, being suspended upon low brick pillars, and the walls are also fitted with flues, so that the whole apartment was surrounded by hot air, supplied from an adjoining furnace. See the illustration to SUSPENSURA and HYPOCAUSTUM.

l. The furnace, which, besides the use above mentioned, also heated the coppers containing the water for the baths; viz.,

m. The *caldarium*, or copper for hot water; and

n. The *tepidarium*, or copper for tepid water.

o. The cold water cistern.

p. A room for the slaves who had charge of the furnace and its appendages, furnished with a separate entrance from the street (4), and two staircases, one of which led up to the roof, and the other down to the furnace.

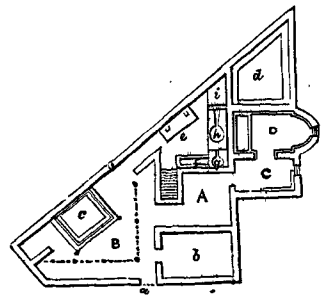
q. A small passage, connecting the last-named apartment with

r. The yard, where all the things necessary for the service of this part of the establishment, such as wood, charcoal, &c., were kept. It has also its own separate entrance from the street (5), and the remains of two pillars, which originally supported a roof or a shed, are still visible.

The remaining portion of the plan is occupied by another set of baths, appropriated for females, which are more confined in point of space, but arranged upon a similar principle. They have but one entrance (6), which gives access to a small waiting-room (*s*), with seats for the same use and purposes as those marked *c c* in the larger set. E. The *apodyterium*, with seats on two of its sides (*t t*), and which, like the one first described, communicates with the *frigidarium*, or cold water bath (F), and with the *tepidarium*, or tepid chamber (G), through which the bather passes on, as he did in the preceding case, to the thermal chamber (H), provided in the same manner with its *Laconicum* and *labrum* (*u*) at one end, and its *alveus*, or hot water bath (*w*), on the side contiguous to the furnace and boilers, which are thus conveniently situated, so as to supply both sets of baths with hot air and warm water by a single apparatus. In these baths for the women, the *tepidarium* has a suspended floor and walls fitted with flues, which is not the case in the corresponding apartment of the larger set.

2. Vitruvius (vi. 5. 1.) used the same term to designate a *private* bath in a man's own house; but this, according to Varro (*l. c.*), is not a strictly accurate usage. See the following word.

BALIN'EUM or BAL'NEUM (*βαλανεῖον ἰδιωτικόν*. Plut. *Demetr.* p. 41. Reiske. Alciphr. *Ep.* i. 23.). A private bath, or the suite of bathing rooms belonging to a private house (Varro, *L. L.* ix. 68. Cic. *Fam.* xiv. 20.); as contradistinguished from the plural *Balineæ*, applied to the public establishments, which commonly comprised two sets of baths, with distinct and separate accommodation for both sexes, and consequently more extensive and numerous dependencies. In other respects the distribution and arrangements of the several apartments were upon a similar principle in both cases, as will be seen by comparing the members in the annexed woodcut, which presents the ground-plan of the baths belonging to the suburban villa of Arrius Diomides at Pompeii, with those of the public baths described and illustrated in the preceding article. The baths and



their appurtenances occupied an angle at one extremity of the whole pile of building, and were entered from the *atrium* through a door at *a*. Immediately on the right of the

entrance is a small room (*b*), perhaps used as a waiting-room, or intended for the slaves attached to this department of the household. Beyond this is the *apodyterium*, or undressing-room (A), situated between the cold and hot baths, and having a separate entrance into both of them.

B is a small triangular court, partially covered by a colonnade on two of its sides; in the centre of which and in the open air, excepting that it had a roof over head, supported upon two columns at opposite angles, was the cold water bath (*c*),—*piscina in area*. Plin. *Ep.* v. 6. 26.

C is the tepid chamber (*tepidarium*), with a seat in one corner, upon which the bather sat to be scraped and anointed after the bath.

D. The *caldarium*, or thermal chamber, arranged exactly as in the public baths, with the *Laconicum* at the circular end, and an *alveus*, or hot water bath at the opposite extremity.

d is the reservoir, which contained a general supply of water from the aqueduct; *e*, a room for the use of the slaves who served the furnaces, which had a stone table in it (*e*), and a staircase leading to an upper story, or to the roof; *f*, the cistern for cold water; *g*, the boiler for tepid water; *h*, the boiler for hot water; *i*, the furnace; all of which are disposed in the same manner as those of the public establishments, and with the same regard for the saving of fuel and water. See CALDARIUM, TEPIDARIUM, FRIGIDARIUM.

2. Sometimes the same word is used in a more confined sense for the hot water bath (*alveus*); seen at the square end of the room C, and at the letter *h* in the preceding woodcut. Cic. *Att.* ii. 3. Pet. *Sat.* 72. Celsus, iii. 24.

BALL'ISTA or BAL'ISTA (λιθοβόλος or -ον). An engine used at sieges for hurling ponderous masses of stone. (Lucil. *Sat.* xxviii. p. 61. 23. Gerlach. Cic. *Tusc.* ii. 24. Tacit. *Hist.* iv. 23.) Neither the descriptions of the Latin authors, nor the monuments of art enable us to form a distinct notion of the manner in which these machines were constructed; and the different attempts of modern antiquaries to restore a specimen from the words of Vitruvius (x. 11.) and of Ammianus (xxiii. 4. § 1–3.), must be regarded as too uncertain and conjectural to be invested with any degree of authority. They were, however, made of different dimensions, called *majores* and *minores* (Liv. xxvi. 47.); and some were used as field engines, being placed upon carriages and drawn by horses or mules, so that they could be readily transported to any position on the field of battle, thence termed CARROBALLISTÆ, one of which is represented on the column of Antoninus, and is subsequently introduced as an illustration to that word. It may seem to convey a general sort of notion as to what these machines were like; but is far too imperfect and deficient in detail to afford any approximation towards a distinct understanding of the exact principle upon which they were constructed.

BALLISTA'RIUM or BALIST. An arsenal or magazine, in which *ballistæ* are kept. Plaut. *Pœn.* i. 1. 74.

BALLISTA'RIUS or BALIST. A soldier who worked or discharged a *ballista*; ranked amongst the light-armed troops. Ammian. 16. 2. § 5. Veget. *Mil.* ii. 2.

BALNEÆ. See BALINEÆ.

BALNEA'RIA. Used absolutely to express collectively all the implements, vessels, and necessaries used in the bath, such as strigils, oil, perfumes, towels, &c. Apul. *Met.* iii. p. 51. Compare Lamprid. *Alex. Sev.* 42. Paul. *Dig.* 34. 2. 33.

BALNEA'RIS, *sc. fur.* ἱματιοκλέπτης, Diog. Laert. vi. 52. λωποδύτης, Id. *ib.* Catull. xxxiii. 1. A fellow who made a livelihood by stealing the clothes of poor people, who had no slaves of their own to take care of them, from the public baths while

their owners were bathing; for at Rome every one was compelled by law to strip himself in the undressing-room before he was permitted to enter the bathing apartments (Cic. *Cœl.* 26.), the object of which was to prevent the property or utensils of the establishment from being purloined, and concealed under the dress.

BALNEA'RIA. Absolutely, for a set of baths, or bathing chambers. Cic. *Q. Fr.* iii. 1. 1. See BALINEÆ and BALINEUM.

BALNEA'TOR (βαλανεύς). The keeper of a set of baths. Cic. *Cæl.* 26. Also the bath-man; a slave who attended to the baths in a private house. Alciphr. *Ep.* i. 23.

BALNEA'TRIX. The mistress of a set of baths, or who has charge of the women's department of the same. Petr. *ap.* Serv. *Æn.* xii. 159.

BAL'NEUM. See BALINEUM.

BALTERA'RIUS. The master or keeper of the belts (*baltei*), an officer in the Imperial household, whose duty it was to provide and keep in the wardrobe those articles of use and ornament. Inscript. *ap.* Reines. cl. 8. n. 69. Spon. *Miscell. Erud. Ant.* p. 253.

BALTE'OLUS. Diminutive of BALTEUS.

BAL'TEUS or BAL'TEUM (τελαμών). A *baldric* or *shoulder belt*, passed over one shoulder, and under the other, for the purpose of suspending the sword, in the same manner as our soldiers carry their side-arms. (Quint. xi. 3. 140.) It was fastened in front by a buckle (Virg. *Æn.* v. 314.), and frequently enriched with studs (*bullæ*) of gold or precious stones (Virg. *l. c.*), both which particulars are distinctly visible in the illustration, from a trophy at Rome, commonly known as "the trophies of Marius," but in reality belonging to the age of Trajan.

2. The Greek soldiers of the Homeric age also used a similar belt to carry their shields by; and, consequently, wore two of them at the same time. Hom. *Il.* xiv. 404.

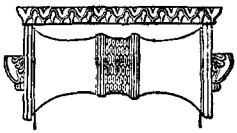
3. A similar kind of belt, also designated by the same term, was used in like manner for suspending a quiver from the shoulders (Virg. *Æn.* v. 313. Nemes. *Cyneg.* 91.), and a musical instrument, like the lyre or guitar from the neck. (Apul. *Flor.* ii. 15. 2.) See the illustration to PHARETRATUS, 3. and LYRISTRIA, which afford examples of a belt applied in both of these ways.

4. An ornamental belt or band, sometimes decorated with gold and silver studs, or with embroidery, which was placed round a horse's neck and breast, below the *monile* or throat-band, and from which bells were often suspended. (Apul. *Met.* x. p. 224.) The illustration is from a fictile vase: compare the example under TINTINNABULATUS, which is plain, and with a bell hanging from it.

5. Less accurately, and particularly by the poets, a girdle round the waist (Lucan. ii. 361. Sil. Ital. x. 181. CINGULUM), and a horse's girth round the body. Claud. *Ep.* xxi. and xx. See CINGULA.

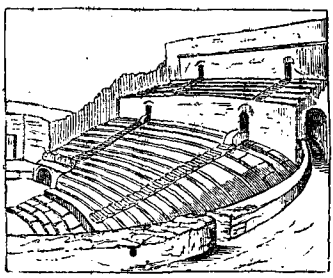
6. The broad flat belt in the sphere, which contains the twelve signs of the Zodiac, and represents the sun's course through them (Manilius, iii. 334.), as shown by the engraving, which is copied from a painting at Pompeii.

7. The band which encircles the bolster or cushion on the side of an



Ionic capital; in technical language, the *band* or *girdle of the bolsters*. (Vitruv. xi. 5. 7.) It is often covered with sculpture, as in the example, which represents a side view of a capital belonging to the temple of Minerva Polias.

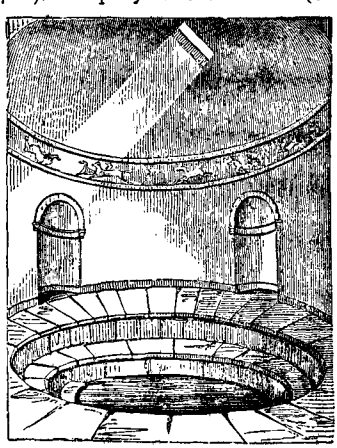
8. In a theatre or amphitheatre, a wall or belt, which formed a line of demarcation between one tier of seats (*Mænianum*) and another.



(Calpurn. *Ecl.* vi. 47.) The object of this was to prevent the different classes of spectators from passing over from the places assigned to their respective orders into other parts of the building where they were not entitled to sit; as for instance, from an upper circle into a lower one. The illustration presents a view in the larger theatre at Pompeii, and shows a portion of two *mæniana*, or tiers of seats, separated by the *balteus* between them. It will be understood that this belt, which here is only a fragment, ran uninterruptedly round the entire range of seats. The visitors, upon entering the theatre, walked round the covered gallery shown by the large dark arch on the right hand, until they came to either of the small doors (*vomitoria*), through which they passed into the interior, and descended the staircases in front of them until they came to the row or step (*gradus*) in which their respective places were situate. Another balteus is seen above, also with two of its doors, which separated the second *mænianum* from the seats above. It will also be observed that the covered passage which encircles the first *mænianum* has no communication with the one above, which was approached by a separate corridor of its own, connected with a distinct set of staircases in the external shell of the building.

BAPHI'UM (*βαφεῖον*). A dyer's establishment. Inscript. *ap.* Carli, *Antich. Ital.* tom. 3. p. 14. *Procuratori Baphii Cissæ Histriæ.* Lamprid. *Alex. Sev.* 40. Strabo, xvi. 2. § 23.

BAPTISTE'RIUM (*βαπτιστήριον*). Properly a Greek word (Si-



don. *Ep.* ii. 2.), though not extant in any Greek author. A *cold plunging bath*, constructed in the *cella frigidaria*. (Plin. *Ep.* ii. 17. 11. Id. v. 6. 25.) The illustration presents a view of the cold bath, and room which

contains it, as now remaining at Pompeii. The bath itself (*baptisterium*) is a circular marble basin, of 12 feet 9 inches diameter, indented with two steps, and having a short low seat at the bottom (on the left hand in the engraving), upon which the bather might sit and wash.

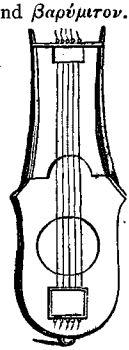
2. Amongst the ecclesiastical writers, or subsequently to the establishment of Christianity, a building distinct from the church in which the baptismal font was placed (Sidon. *Ep.* iv. 15.); of which the baptistry, built by Constantine near the church of *S. Giovanni Laterano*, at Rome, affords an actual example. A view of the interior of this edifice may be seen in Gally Knight's "Ecclesiastical Architecture of Italy."

BARBA'TULUS (*ὑπηνήτης πρῶτον*. Ael. *V. H.* x. 18. Hom. *Il.* xxiv. 348.). Having a youthful beard growing just round the chin, without being shortened or trimmed into shape by the barber (Cic. *Att.* i. 14.), as it was worn by the youth of Rome before the custom of shaving had obtained; and, subsequently, until the age of manhood, when its ample growth required to be artificially trimmed into form. Youths used to grease their faces with oil from the lamps, to anticipate nature in making the moustache and beard grow. (Petr. *Sat.* 75. 10.) The illustration is taken from a statue of Drusus, the son of Tiberius, found at Pompeii.

BARBA'TUS (*ὑπηνήτης, πωγωνίας*). Wearing the beard of its natural length, as was frequently practised by the Greeks, until the age of Alexander, and universally by the Romans, until the year B.C. 300 (Plin. *H. N.* vii. 59. Compare Liv. v. 41. and Cic. *Cæl.* 14.), whence the Latin writers commonly use the word to describe the rude and unpolished manners of the early ages (Cic. *Mur.* 12. Id. *Sext.* 8. Juv. iv. 103), when beards were worn like that in the example from an engraved gem, supposed to represent Numa Pompilius, from the resemblance it bears to the profile upon some coins which have the name of Numa inscribed upon them.

2. *Barbatus bene.* Having the beard neatly clipped and trimmed, so as to give it an artificial kind of beauty; a practice which came into fashion amongst the young exquisites towards the latter days of the republic (Cic. *Cat.* ii. 10.), and was generally adopted by the emperors from the time of Hadrian, as in the annexed bust of Antoninus Pius, from an engraved gem.

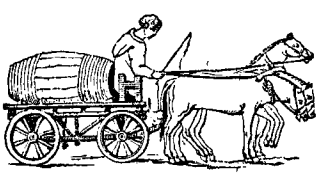
BAR'BITOS and BAR'BITON (*βάρβιτος, βάρβιτον*, and *βαρύμιτον*. Jul. Poll. iv. 59.). A stringed instrument belonging to the class of lyres; but which was of a larger size and had thicker strings (Pollux, *l. c.*), and, therefore, produced louder and and fuller notes than the usual instruments of that kind. In other respects, it was played in the same manner as they were, with the fingers and the *plectrum*, or quill (Claud. *Proem. ad Epith. in Nupt. Hon.*



et Mar. 9. Auson. *Epigr.* 44.); and thus it may be regarded as an instrument which bore the same analogy to the lyre as our violoncello does to the violin. All these particulars make it highly probable that the figure here introduced affords an authentic specimen of the ancient *barbitos*. It is copied from a Pompeian painting, where it stands by the side of Apollo, resting on a knob, like our bass viol, upon the ground, and reaching as high as half way up the figure.

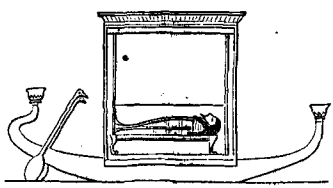
BAR'CA. A boat employed for discharging a cargo, and transporting it to the shore. When the vessel put to sea, it was shipped on board, and only lowered down again when its services were required. Isidor. *Orig.* xix. 1. 19. Not. Tir. p. 77.

BARDOCUCUL'LUS. A hood or cowl (*cucullus*), which, if we might judge from the name, was peculiar to the Bardæi, a people of Illyria (compare Capitol. *Pertin.* 8.); but Mart. (*Ep.* i. 54., compare Juv. *Sat.* viii. 145.) attributes it to the Gauls, and in another passage (*Ep.* xiv. 128.) he clearly indicates that it was an outer garment worn by the common people of that country, and bearing some sort of resemblance to the Roman *pænula*. Thus it was probably a cloak of coarse materials, with a hood to it, which covered the whole body, like the one worn by the carter in the annexed engraving,



which is copied from a sepulchral bas-relief found at Langres, in France. It has sleeves, which the *pænula* had not; but there is a slit at the side (just near the right foot), the same as in the *pænula*, only not so long; and it is precisely these resemblances and discrepancies which account for the juxtaposition of the two words in Martial.

BA'RIS (βᾶρις). A flat-bottomed boat used upon the Nile, for the transport of merchandise, and more especially for conveying a dead body across the river to the place of sepulture, in the funeral procession. (Herod. ii. 96. Diodor. i. 96.) The illustration shows one of these boats



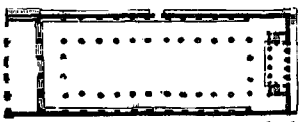
with a mummy placed in it, from an Egyptian painting. When Propertius (iii. 11. 44.) applies the name to the war vessels of Antony and Cleopatra, it is to be understood in a sense of extreme irony and contempt.

BASCAU'DA. The Welsh "basgawd," and English "basket." These articles of ancient British manufacture were imported, together with their name, into Rome (Mart. *Ep.* xiv. 99.), where they were employed amongst the table utensils, and held in much esteem. Juv. *Sat.* xii. 46. Schol. Vet. *ad l.*

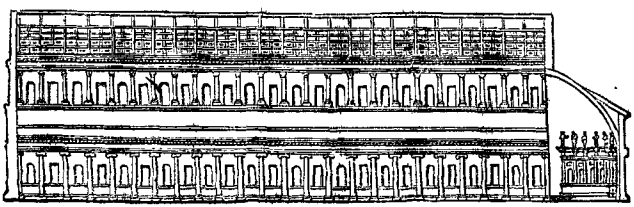
BASIL'ICA. A spacious public building erected in, or contiguous to the *forum* or market-place, for the merchants and people of business to meet in, as well as for a court of justice; thus answering in many respects to our "Town Hall" and "Exchange." Cic. *Verr.* ii. 5. 58. Id. *Att.* ii. 14.

The internal construction of a basilica bore a very close resemblance

to most of our old English churches. It consisted of a central nave and two side aisles, divided from it by a row of columns on each side, as



shown on the annexed ground-plan of the Basilica at Pompeii. In this part of the building, the merchants and people of business congregated and transacted their affairs. At the further extremity of the principal nave, a portion was railed off (see the right hand of the preceding cut), like the chancel of a church, or a tribune was thrown out (see the next woodcut), so as to form a recess apart from the noise and activity of the traffickers in the body of the building; and in these the judges sat, and the counsel pleaded. The whole of the interior was further surrounded by an upper gallery raised upon the columns which divided the aisles below, as represented in the annexed engraving, which shows a longitudinal

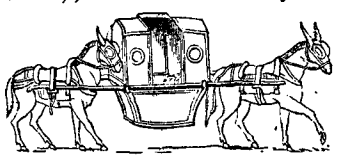


section and elevation down the centre of the ancient Basilica at Verona, as restored from its remains by the Count Arnaldi. These upper galleries were mainly intended for the accommodation of spectators and idle loungers; who were thus enabled to watch the proceedings going on without creating confusion, or disturbing the real business below. Vitr. v. 1.

2. After the introduction and establishment of Christianity by Constantine, many of the ancient *basilicæ* were converted by him into places for religious worship, for which purpose their plan of construction was so well adapted; hence, amongst the ecclesiastical writers, after that period, the word is commonly used to designate a church (Sulp. Sev. *Hist. Sacr.* ii. 33. and 38.). Five of these edifices at Rome still retain their ancient name of *basilicæ*; and, moreover, preserve a record of their original purpose, by being kept open, like a court of justice, the whole day, instead of being shut at certain hours, like all the other churches.

BASIL'ICUS, sc. *jactus*. The name given to one of the throws on the dice. What combination of numbers was required to turn up the throw is not ascertained; but it was evidently a good cast, from the name, though below the Venus, which was the best of all. Plaut. *Curc.* ii. 3. 80. Becker, *Gallus*, p. 393. Transl.

BASTER'NA. A sort of *palanquin*, more especially appropriated to the use of females. (Poet. Incert. *in* Anthol. Lat. *Ep.* iii. 183.) It was a close carriage (Ammian. xiv. 6. 16.); and was borne by two



mules, one before and one behind,

each harnessed to a separate pair of shafts. (Pallad. vii. 2. 3.) The whole of this description corresponds so precisely with the annexed drawing, from an old woodcut of the 15th century, and with similar conveyances still in use in various countries, as to leave no doubt that the ancient *basterna* was formed upon a similar model.

BASTERNA'RIUS. A slave who drove the mules, which carried a palanquin or *basterna*. Symm. *Ep.* vi. 15.

BATIL'LUM or BATIL'LUS. A small shovel or fire pan, used

as a chafing-dish, in which lighted charcoal was carried for the purpose of burning odoriferous herbs and frankincense. (Hor. *Sat.* i. 5. 36.) The example is from an original of bronze found at Pompeii.

2. A common shovel or scoop for removing filth, rubbish, &c.; sometimes made of wood (Varro, *R. R.* i. 50. 2.), and sometimes of iron. Varro, *R. R.* iii. 6. 5.

3. A small and flattish pan, or dish, with a handle to it, employed as a crucible for assaying silver. (Plin. *H. N.* xxxiii. 44.) The example is copied from a bas-relief found on the

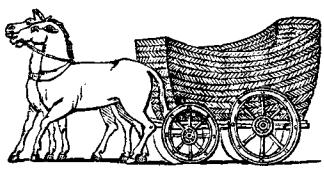
Via Appia, the use of which is clearly identified in the original, by the representation of a bag of money beside it.

BATI'OLA. A sort of drinking cup of large dimensions and valuable materials; but of which the precise form and capacity are not known. Plaut. *Stich.* v. 4. 12.

BAX'A and BAX'EA. A light sort of slipper, or sandal, or shoe, made of fibres, leaves, or willow strips platted together by the Romans (Isidor. *Orig.* xix. 34. 6. and 13.), and of the palm leaf, or the papyrus, by the Egyptians. (Apul.

Met. ii. 39.) They were worn on the Comic stage (Plaut. *Men.* ii. 3. 40.), and by philosophers who affected simplicity of dress. (Apul. *Met.* xi. p. 244.) The example is from an original of papyrus in the Berlin collection. They are sometimes indicated on the feet of Egyptian statues, and many originals have been discovered in the Egyptian tombs; some made with close sides and upper leather, like a shoe; others with a leaf forming a mere strap, like a clog, across the instep; and others, like the specimen here engraved, with a band across the instep, and another smaller leaf in the fore part of the sole, intended to pass the great toe through.

BEN'NA. A Gaulish word, used to designate a four-wheeled cart or carriage made of wicker-work, and capable of holding several persons, as seen in the example copied from the Column of Antoninus. Festus, *s. v.* Scheffer, *Re Vehic.* ii. 21. Compare

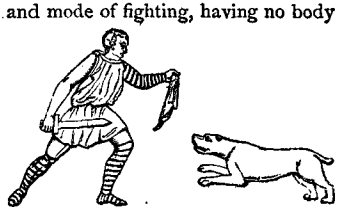


Cato, *R. R.* 23. 2. where, however, Schneider reads *Mæna.*

BES. Eight-twelfths, or two-thirds of anything; as, for instance, one of the fractional parts of the *As*; but not used in actual coinage as a piece of money. Varro, *L. L.* v. 172.

BESTIA'RĬUS (*θηριομάχης*). One who was trained and hired to fight with wild beasts at the Circensian games, in the Roman amphitheatre, or upon any particular occasion when shows of this nature were exhibited to the people. (Cic. *Sext.* 64. Id. *Q. Fr.* ii. 6.) The Bestiarii were distinct from the gladiators, and altogether regarded as an inferior class of combatants (Pet. *Sat.* 45. 11.); nevertheless, they were at first fully protected, like them, with defensive and offensive armour; viz.

a helmet, shield, knife or sword, and defences for the legs; most of which particulars are shown in the illustration, forming part of a bas-relief let into the wall of the Palazzo Savelli, now Orsini, at Rome, and which is built upon the ruins of the theatre of Marcellus; at the dedication of which 600 wild beasts were killed, a slaughter commemorated, no doubt, by the bas-relief here introduced. But latterly they became more distinct in their accoutrements and mode of fighting, having no body



armour beyond bandages on their legs and arms; and for offensive weapons, carrying only a spear or a sword in one hand, and a piece of coloured cloth, like the Spanish matador, in the other; as shown by the last example, from a tomb at Pompeii. This custom was first introduced in the reign of Claudius. Plin. *H. N.* viii. 21.

BIBLIOPO'LA (*βιβλιοπώλης*). A *bookseller;* whose trade consisted in collecting MSS. (Mart. *Ep.* iv. 72.); advertising them by catalogues affixed to the outside of his shop (Mart. *Ep.* i. 118. 11. Hor. *Sat.* i. 4. 71. Id. *A. P.* 373.); multiplying copies by the employment of various hands to transcribe them (Mart. *Ep.* ii. 8. Compare *Ep.* vii. 11.); and disposing of the same by sale. (Plin. *Ep.* ix. 11.)

BIBLIOTHE'CA (*βιβλιοθήκη*). A library; *i. e.* the apartment or building in which a collection of books is preserved. (Cic. *Fam.* vii. 28.) A room fitted up as a library was discovered in one of the houses at Herculaneum, in the year 1753, which contained 1756 MSS., exclusive of many destroyed by the workmen before their value was known. They were arranged in shelves, or presses, round the room, to the height of nearly six feet; and in its centre, there was also an isolated case, formed by a rectangular column, which fronted each way, and was filled in the same manner as the other shelves. Iorio, *Officina de' Papiri.*

2. A library; *i. e.* the collection of books contained in a library. Cic. *Fam.* xiii. 77. Festus, *s. v.*

3. A book-case, or set of book shelves. Paul. *Dig.* 30. l. 41. Ulp. *Dig.* 32. 3. 52. § 8.

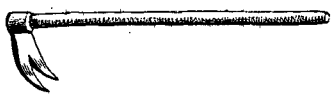
BIBLIOTHE'CULA. A small library. Symm. *Ep.* iv. 18.

BICLIN'IUM. A sofa, or couch, adapted for two persons to recline on at their meals, &c. (Plaut. *Bacch.* iv. 3. 84. and 117.) It is a hybrid word, half Latin and half Greek;

(Quint. i. 5. 68.) The example is

from a Roman bas-relief.

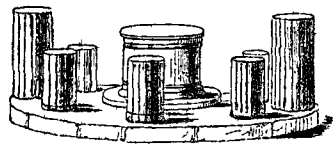
BIDENS (δίκελλα, σμινύη). A strong and heavy two-pronged hoe (Ov. *Fast.* iv. 927.), employed for various



ous agricultural purposes; such as, for hoeing up the soil instead of ploughing; for breaking the clods of earth turned up by the plough; for loosening and clearing the earth about the roots of the vine, &c. (Virg. *G.* ii. 355. 400. Tibull. ii. 3. 6. Columell. iv. 17. 8.) The example is from an engraved gem, which represents Saturn in the character of an agricultural slave, in allusion to the Saturnalian festival.

2. As an adjective, it is descriptive of things which are formed with two prongs, blades, or teeth; as *forfex* or *ferrum bidens* (Virg. *Cat.* 8. Id. *Cir.* 213.), a pair of shears (cut of FORFEX); *bidens ancora* (Plin. vii. 57.), an anchor with a double fluke, for in early times they were only made with a single one. Cut of ANCORA.

BIDEN'TAL. A small temple or shrine, consecrated by the augurs, and enclosing an altar erected upon any spot which had been struck with lightning (*puteal*); so called because it was customary to sacrifice a sheep of two years old (*bidens*) at such places. (Festus, *s. v.* Hor. *A. P.* 471. Apul. *Deo Socr.* p. 677.) The illustration affords a view of the re-



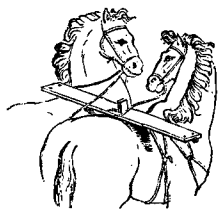
mains of a *bidental* at Pompeii. The altar is seen in the centre, and parts of the columns which enclosed it are standing in their places; the roof and superstructure may be easily imagined.

BIF'ORIS and BIF'ORUS (δίθυρος). Bivalve; applied to windows and doors, to indicate those which open in two leaves, instead of all in one piece, similar to what we call *French windows* and *folding-doors*. (Ovid. *Pont.* iii. 3. 5. Vitruv. iv. 6. 6.) See the illustration to ANTEPAGMENTUM.

BIF'RONS (διμέτωπος). Having two fronts or faces looking both ways; a type attributed to Janus, as illustrative of his great sagacity, and emblematic of his knowledge of the past and future,—the known, which, as it were, lies *before*, and the unknown, which is *behind*. (Virg. *Æn.* vii. 180.) Busts of this kind, with the likenesses of different persons turned back to back, were much used by the ancients to ornament their libraries and picture galleries; they were frequently placed on the top of a square pillar at the meeting of cross-roads; and very generally as a termination for the top of a post forming the upright to a garden railing, or other ornamental enclosure; for which purposes an object presenting a front or complete view all round is especially adapted. The illustration is from the Capitol at Rome; it presents two female busts, of the same likeness, a rare coincidence; for busts of this kind

mostly represent male heads of different persons, very generally philosophers, or of the Indian Bacchus, united with some mythological or other personage.

BI'GA (*συνωρίς*). A pair of horses yoked together; which was



effected by a cross-bar resting on their withers, like our curricle-bar, as is very plainly shown by the illustration, from a Pompeian painting. In this sense the plural, *bigæ*, is generally and most appropriately used. Plin. *H. N.* vii. 57. Virg. *Æn.* ii. 272. Catull. lv. 26.

2. In the singular, more accurately, though the plural is also used, a car drawn by a pair of horses; a two-horsed carriage (Suet. *Tib.* 26.

Tac. *Hist.* i. 86.), and equally applied to a war-car, or racing chariot, which latter is represented by the engraving, from a fictile lamp.

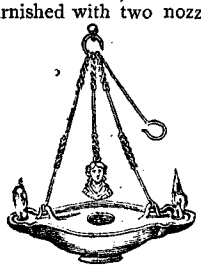
BIGA'TUS, sc. *nummus*, or *argentum bigatum*. (Liv. xxxiii. 23.) A silver denarius; one of the earliest Roman coins (Liv. xxiii. 15. Tac. *Germ.* 5.), which bore the device of a *biga*, or two-horse car, on the reverse (Plin. *H. N.* xxxiii. 13.), from which it received its name. The example is from an original in the British Museum, and drawn of the actual size.

BIJ'UGIS and BIJ'UGUS. The same as BIGA, in both senses.

BI'LANX. With two scales. Marc. Capell. ii. 180. p. 42. See LIBRA.

BI'LIX (*δίμιτος*). Literally, made with two threads, or by a double set of leashes (*licia*), in reference to cloth woven like our "twill" or "dimity" (Virg. *Æn.* xii. 375.), the peculiarity of which depends upon the manner in which the threads of the warp and woof are interlaced. In a piece of common "calico," the threads cross each other at right angles, every thread of the woof (*subtemen*) passing alternately over and under one of the threads of the warp (*stamen*), for which a single set of leashes is sufficient; but in twilled fabrics a thread of the woof is passed *over* one, and then *under* two or more threads of the warp, which gives a ribbed appearance in the pattern. Thus, when the twill is formed by passing over one thread and under two, it requires *two* sets of leashes, and was distinguished by the epithet *bilix*; when over one, and under three, *trilix*; and so on.

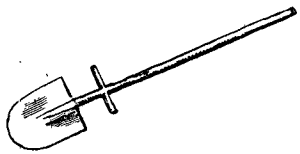
BILYCH'NIS, sc. *lucerna*. A lamp furnished with two nozzles and



wicks, so as to give out two separate flames (Pet. *Sat.* 30. 2.), as in

the example, from an original of bronze.

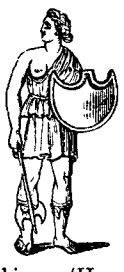
BIPA'LIUM. A particular kind of spade, fitted with a cross-bar at a



certain height above the blade, upon which the labourer pressed his foot in digging, and thus drove the blade two spits deep, or twice the depth of the common spade (*pala*). The usual reach of this instrument was two feet, but that could be increased or diminished, by placing the cross-bar either farther from, or nearer to, the blade. (Cato, *R. R.* 45. 2. Varro, *R. R.* i. 37. 5. Columell. xi. 3. 11.) The example is from a sepulchral bas-relief.

BIP'EDA. A large tile, two feet long, used for making pavements in the open air. Pallad. i. 40. 2. Id. i. 19. 1.

BIPEN'NIFER. Bearing, or armed with the double-bladed axe (*bipennis*), a weapon especially characteristic of the Amazons, as seen in the illustration, from a Greek bas-relief, but also attributed to other persons, as to the Thracian king, Lycurgus (Ov. *Met.* iv. 22.), and to Arcas, the son of Jupiter and Callisto. Ov. *Met.* viii. 391.



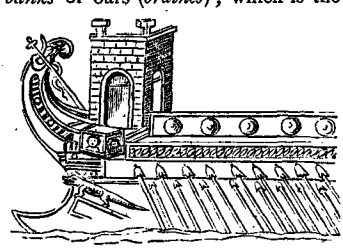
BIPEN'NIS (δίστομος πέλεκυς, ἀξίνη). An axe with a double edge or blade (Isidor. *Orig.* xix. 19. 11.); used as a chip axe (Hor. *Od.* iv. 4. 57.), and more commonly as a weapon of war. (Virg. *Æn.* v. 307. Plin. *H. N.* viii. 8.) See the illustration and preceding word.

BIPRO'RUS (δίπρωρος). Having a double prow (Hygin. *Fab.* 168. 277.); which probably means a vessel built sharp fore and aft, like the fast-sailing "proas" of the Indian seas, so that it could sail either way without tacking or going about. Compare Tac. *Ann.* ii. 6.

BIRE'MIS (δίκωπος). Literally, furnished with *a pair* of oars or sculls; and thence used, both adjectively with *scapha*, and absolutely, for a small boat rowed by one man,

who handles a pair of sculls, as in the engraving, from an ancient fresco painting. Hor. *Od.* iii. 29. 62. Lucan. viii. 562. Compare 565. and 611., where the same is designated *parva ratis*, and *alnus*.

2. (δίκροτος). Furnished with *two banks* of oars (*ordines*); which is the



more common application of the term. It designates a bireme or vessel of war, which has two lines of oars on each side, placed in a diagonal position one above the other, as in the example, from a marble bas-relief of the Villa Albani, each oar being worked by a single rower. (Plin. *H. N.* vii. 57. Cæs. *B. C.* iii. 40. Tac. *Hist.* v. 23.) That such was the arrangement adopted in the construction of a bireme, is sufficiently evident from the figure in the cut; by the sculptures on Trajan's Column (23.

24. 59. 61. ed. Bartoli), where a similar disposition is indicated; and by the passage of Tacitus (*l. c.*), which distinguishes a vessel which has its oars placed in a single file (*moneris*) from the bireme, which, therefore, had them distributed in two—*complet quod* biremium, *quæque* simplici ordine *agebantur*.

BIRO'TUS, and BIRO'TA substantively. Having two wheels, and thus designating any description of carriage so constructed; all of which are enumerated in the Analytical Index. Non. Marc. *s. v. Cisium*, p. 86. Cod. Theodos. 8. 5. 8.

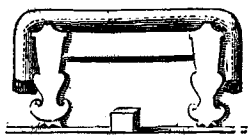
BIR'RUS. A capote, or cape, with a hood to it (Schol. Vet. *ad*

Juv. *Sat.* viii. 145), which was in very common use amongst all classes under the later emperors, as an outdoor covering for the head and shoulders. It had a long nap, like beaver (Claud. *Epigr.* 42.), and from the thickness of its texture is designated as stiff (*rigens*, Sulp. Sev. *Dial.* 14.), both of which qualities are clearly recognisable in the illustration, from a statue found at Pompeii, which represents a young fisherman asleep in his capote.

BISAC'CIUM. A pair of saddle-bags made of coarse sacking; the original of the Italian *bisacce*, and δισάκιον of the modern Greeks. Pet. *Sat.* 31. 9. Anton. *ad l.*

BISELLA'RIUS. A person to whom the privilege was accorded of using a *bisellium*. Inscript. *ap.* Grut. 1099. 2.

BISEL'LIUM. A state chair of large dimensions, sufficient for holding two persons (Varro, *L. L.* v. 128.); though there is every reason to believe that it was only used by



one; as the several specimens found or represented at Pompeii are usually accompanied by a single footstool (*suppedaneum*) placed in the centre, similar to the example here given, which is from a Pompeian bas-relief, and has its name, *bisellium*, inscribed above it. These chairs were used by persons of distinction, especially the Augustals, in the provinces, at the theatre and other public places, in the same manner as the *sella curulis* was at Rome. Inscrip. *ap.* Mazois. *Ruines de Pomp.* vol. i. p. 24. *ap.* Fabretti, c. 3. n. 324. *ap.* Grut. 475. 3.

BIV'IUM. A road, or street, which branches into two forks (Plin.

H. N. vi. 32.); hence, *in bivio* (Virg. *Æn.* ix. 238.), at the point of divergence between two such roads or streets, and which in the town of Pompeii is always furnished with a fountain, as in the example, which presents a street view in that city.

BOI'Æ. Probably identical with the Greek κλοιοί, which was a large wooden collar, put round the neck of mischievous dogs (Xen. *Hell.* ii. 4. 41.); whence the Romans applied the word, in a similar sense, to a collar of wood or iron put round the neck of slaves and criminals. Plaut.

As. iii. 2. 5. Id. *Capt.* iv. 2. 109. Prudent. *Præf. Psych.* 34. Hieron. 5. *in Hierem.* 27.

BOLE'TAR. Properly a dish for serving mushrooms (*boleti*) upon (Mart. *Ep.* xiv. 101.); and thence transferred to any kind of dish. Apic. ii. 1. v. 2. viii. 7.

BOTEL'LUS. Diminutive of *botulus*. Mart. v. 78.

BOTULA'RIUS. A maker and vendor of *botuli*, black puddings, or sausage meat. Sen. *Ep.* 56.

BOT'ULUS (*φύσκη*). A sort of sausage meat or *black pudding*, for it was prepared with the blood of the animal (Tertull. *Apol.* 9.), which appears to have been prized more especially by the common people, and such gentry as Trimalchio of Petronius. Mart. xiv. 72. Gell. xvi. 7. 3. Petr. *Sat.* xlix. 10.

BOVI'LE. (Veget. iv. 1. 3.) The same as BUBILE, which is the more usual form.

BRABE'UM, BRABI'UM, or BRAVI'UM (*βραβεῖον*). The prize given to the victor at the public games. (Prudent. Περὶ Στεφ. v. 538.) The exclamation *bravo!* as a sign of approval, refers its origin to this word.

BRABEU'TA (*βραβευτής*). The judge who declared the victors, and awarded the prizes at the public games of Greece. Suet. *Nero*, 53.

BRAC'Æ or BRAC'CÆ (*ἀναξυρίδες*). An article of dress which entirely covered the lower part of the person from the waist (see cut 2.) to the ankles, and was either made to fit the figure nearly tight, like our pantaloons, or to sit more loosely round the legs, like trowsers. The word contains the elements of the Scotch *breeks*, and English *breeches*; but answers more closely to the *pantaloons* and *trowsers* of the present day. The Romans included both kinds under the general term of *bracæ*; but the Greeks distinguished each particular form by a characteristic name; as follows :—

1. *ἀναξυρίδες*. A pair of tight trowsers or pantaloons, more especially proper to the Eastern nations, and amongst these the Amazons and Persians (Ovid. *Trist.* v. 10. 34. Herod. i. 71.), as shown by the engraving annexed, which represents a Persian prince at the battle of Issus, from the great mosaic at Pompeii.

2. *Bracæ laxæ* (*θύλακοι*). A pair of loose trowsers, worn in the same manner as the preceding, but more generally characteristic of the northern nations (Ovid. *Trist.* v. 7. 49. Lucan. i. 430.), as seen in the annexed figure, representing one of the German auxiliaries in the army of Trajan; and of the Phrygians, amongst the Asiatics (Eur. *Cycl.* 182), consequently the usual costume of Paris.

3. *Bracæ virgatæ* (Propert. iv. 10. 43.), or *pictæ* (Val. Flacc. vi. 227.). Striped, checked, and embroidered trowsers, which were much worn by the inhabitants of Asia. See the next illustration.

BRACA'RIUS. Strictly a *trouser-maker* (Lamprid. *Alex. Sev.* 24.); but in the Edict of Diocletian (p. 20.), a tailor in general, who made any kind of vest.

BRACA'TUS or BRACCA'TUS. In general, a person who wears trowsers or pantaloons; more especially intended to characterise the Asiatic or northern races (Cic. *Fam.* ix. 15. Pers. *Sat.* iii. 53.), as distinguished from the Greeks, by whom they were never worn; and from the Romans, by whom they were only adopted at a late period of the Empire, or by persons who affected a foreign style. Tac. *Hist.* ii. 20.

2. *Bracatus totum corpus, breeched from head to foot.* An expression intended to describe a peculiar sort of costume commonly worn by the races who inhabited the shores of the Palus Mæotis (Mela, ii. 1.), and

often seen on the figures of Amazons on the Greek fictile vases, from one of which the illustration here introduced is taken. It was a dress which formed a pair of pantaloons below, and a sort of waistcoat or jacket above; but was made all in one length, as the phrase indicates, and as is clearly shown by a figure in Winkelman (*Mon. Ined.* No. 149.), which leaves exposed the portion here concealed by the kilt.

3. *Bracatus miles.* A *trowsered soldier:* which means, when the phrase is used with reference to the republican or early Imperial period, a foreign soldier or auxiliary (Propert. iii. 4. 17.) from any of the nations who wore long trowsers as their national costume (see the cut of *Bracæ* 2. and many other examples on the Column of Trajan); but from the days of Alexander Severus, and subsequently, these articles of apparel were also adopted by the Roman

soldiers (Lamprid. *Alex. Sev.* 40.), and may be seen on those figures of the arch of Constantine, which were executed at the period when the arch was built, and not taken from the works of Trajan, one of which is here introduced; consequently, in any writings of this period the phrase is equally characteristic of the Romans themselves.

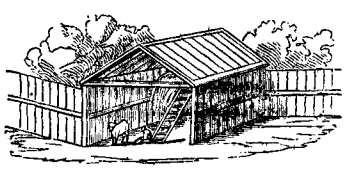
4. *Bracata Gallia.* A department of Gaul, so called from the long breeches or trowsers worn by its inhabitants. It was subsequently termed Gallia Narbonensis. Mela, ii. 59. Plin. *H. N.* iii. 5.

BRACHIA'LE (περιβραχιόνιον). A piece of defensive armour which covered the *brachium*, or part of the arm between the wrist and elbow. It is distinctly mentioned by Xenophon (*Cyrop.* vi. 4. 2.) as part of the accoutrements worn by the Persians, and is sometimes seen on figures of Roman gladiators, though the Latin name does not occur in this sense, except, perhaps, Trebell. *Claud.* 14.,

where, however, it may mean a bracelet. The example here introduced is from an original of bronze, which was found, with other pieces of armour, at Pompeii, and probably belonged to a gladiator. The rings by which it was fastened on the front of the arm are seen at the side.

BREPHOTROPHE'UM and BREPHOTROPHI'UM (*βρεφοτροφεῖον*). A *foundling-hospital;* both words, however, the Latin as well as Greek, are of a late date, not occurring before the age of the Christian emperors, when foundlings were declared to be free, and those who received or educated them were forbidden by law to detain, or sell them as slaves (Imp. Justin. *Cod.* i. 2. 19.); for while the exposure, sale, or giving in pawn of children was commonly permitted and practised, it is not likely that any establishment of this kind would be maintained at the public expense.

BUBI'LE (*βόαυλος* or *-ον*). A cow-shed, cow-house, or stall for oxen.

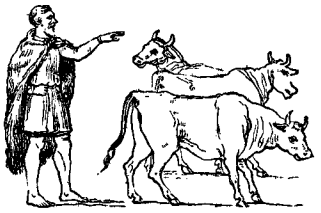


(Phædr. ii. 8. Cato, *R. R.* 4. Columell. i. 6. 4.) The illustration, which might almost have been sketched from a modern farm-yard, is copied from a miniature of the Vatican Virgil.

BUB'SEQUA. A cow-boy, who

drives the cattle to and from their pastures, &c. (Apul. *Met.* viii. p. 152. Sidon. *Ep.* i. 6.) The example is from the Vatican Virgil.

BUBUL'CUS (*βουκόλος*). In a general sense, a cow-herd, neat-herd,

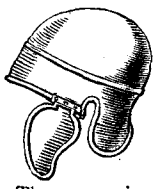


or herdsman (Virg. *Ecl.* x. 9.), who tends, manages, and has the general care of the cattle on a farm; in which sense the term *pastor* is more common. The illustration is from an engraved gem.

2. More especially and frequently, a countryman who drives a team of oxen attached to the plough (Columell. ii. 5. 2. ii. 13. 1. ii. 2. 25.), as shown in the illustration *s.* ARATOR; or to a waggon of any kind. Ovid. *Trist.* iii. 12. 30.

BUCCELLA'TUM. A hard soldier's biscuit, which was distributed for rations upon a march. Spart. *Pescenn. Nig.* 10. Ammian. xvii. 8. 2.

BUC'CULA (*παραγναθίς*). The *cheek-piece* of a helmet, which was furnished with one on each of its sides, attached by hinges, so as to be lifted up and down at pleasure. In active exercise the *bucculæ* were fastened under the chin; when the wearer was "at ease," they were frequently tied up over the top of the skull-cap. (See the illustrations *s.* GALEA. Liv. xliv. 34. Juv. x. 134.) The engraving shows one side of an original bronze helmet found in a tomb at Pæstum,



with the cheek-piece depending from it.

BUCCULA'RIUS. One who made, or affixed cheek-pieces (*bucculæ*) to helmets. Aurel. Arcad. *Dig.* 50. 6. 6.

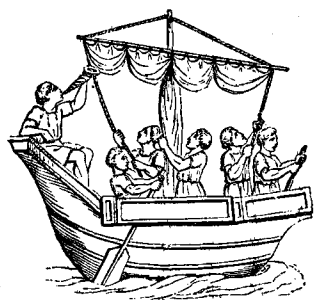
BU'CINA and BUC'CINA (*βυκάνη*). A particular kind of horn, formed in spiral twists (Ovid. *Met.* i.

336.), like the shell of the fish out of which it was originally made, as shown by the annexed engraving, from a small bronze figure once belonging to Blanchini. In this, its earliest form, it was commonly used by swine and neat-herds to collect their droves from the woods (Varro, *R. R.* ii. 4. 20. Id. iii. 13. 1. Prop. iv. 10. 29.); by the night watch, and the *Accensi*, to give notice of the hours by night or day (Prop. iv. 4. 6. Seneca, *Thyest.* 798.); and in early times, to summon the Quirites to the assembly, or collect them upon any emergency. Prop. iv. i. 13.

2. The *bucina* was also employed as one of the three wind instruments with which signals were made, or the word of command given to the soldiery (Polyb. xv. 12. 2. Virg. *Æn.* xi. 475. Veget. *Mil.* iii. 5.); but the military instrument was then of a different form, having a larger mouth made of metal, and bent round underneath (*quæ in semetipsam æreo circulo flectitur*, Veget. *l. c.*), of which kind a specimen is here given, from

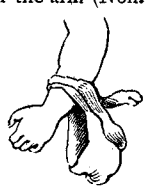
a marble bas-relief, published by Burney, *Hist. of Music*, vol. i. p. 6.

BUCINA'TOR or BUCCINA'TOR (*βυκανητής*, or *βυκανιστής*). One who blows the horn, called *bucina* (Polyb. ii. 29. 6. Id. xxx. 13. 11. Cæs. *B. C.* ii. 35.), which in addition to the uses mentioned in the last article, was also employed for making signals on board ship, as in the example, from a terra-cotta lamp,



which represents a ship coming into port; the sailors are furling the sails, while the master signalises its arrival by sounding the *bucina*.

BUL'GA. A small leathern bag, which was carried on the arm (Non. *s. v.* p. 78. ed. Mercer), in the same manner as the modern reticule, by travellers, who used it as a money bag (Lucil. *Sat.* vi. p. 20. 1. ed. Gerlach. Varro *ap.* Non. *l. c.*); and by agriculturists, as a pouch, containing the seed at sowing time (the *πήρα σπερμοφόρος* of the Greek Anthology), to which use the example here given was applied; it is borne by a figure furnished with various implements of husbandry on a beautiful silver *tazza* of the Neapolitan Museum. *Mus. Borb.* xii. 47.

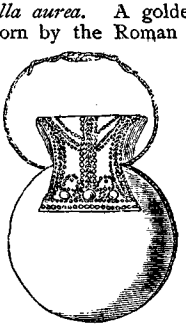


BU'LLA. Literally a *water bubble;* whence the word is applied to various ornaments of a globular form, or which possess some affinity in shape to a bubble, viz.:—

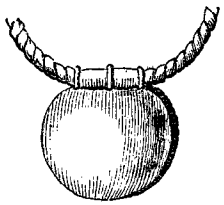
1. The head of a nail; made of rich and elaborate designs in bronze, or sometimes gold (Cic. *Verr.* v. 57.), and used for ornamenting the external panels of a door. The example is from an original of bronze, and represents one of the nail heads which decorate the ancient bronze doors of the Pantheon at Rome.

2. A boss or stud of the precious metals or other valuable material, affixed as an ornament to other objects; as, for instance, to a girdle, shoulder belt, sword sheath, &c. (Virg. *Æn.* ix. 359.) The example is from an original in ivory found in the catacombs at Rome.

3. *Bulla aurea.* A golden ornament, worn by the Roman children of noble families. (Plin. *H. N.* xxxiii. 4.) It consisted of two concave plates of gold fastened together by an elastic brace of the same material, so as to form a complete globe, within which an amulet was contained. (Macrob. *Sat.* i. 6.) The illustration represents an original which was found at Roma Vecchia (Ficoroni, *Bolla d' Oro*, p. 8.), and is drawn of one-third the actual size.



4. *Bulla scortea.* An ornament of a similar description, only made of *leather*, instead of gold, which was worn attached to a thong of the same material (*lorum*, Juv. v. 165.), by the children of freedmen and of the lower classes. (Ascon. *in* Cic. *Verr.* v. 58.) The example is from a small bronze statue found at Perugia, in which the details of the band by which it was fastened round the neck clearly indicate that it was made of a leather plat.



BULLA'TUS. Wearing the *bulla;* which was suspended by a fastening round the neck, so as to hang in front of the breast. It was so worn by Roman children, until they attained the age of puberty, when it was laid aside, together with the *prætexta*, and dedicated to the tutelary deities of their house. (Scipio Afr. ap. Macrob. *Sat.* ii. 10. Pers. *Sat.* v. 31.) The illustration is from a bas-relief in terra-cotta, and represents a youth with his tablet at school.

BUL'LULA. Diminutive of BULLA. An ornament, worn by females round their necks, of similar character to the last, but of smaller dimensions, and made of gold, silver, bronze, or of precious stones. Inscript. *ap.* Ficoroni, *Bolla d' Oro*, p. 26. Hieron. *in Isai.* ii. 3. 18.

BU'RA or BU'RIS (γύης). The *plough tail* (Varro, *R. R.* i. 19. 2.); *i.e.*, the hinder part of an ancient plough formed out of the branch of a tree, or a single piece of timber, bent at one end into a curve (Virg. *Georg.* i. 169.), like an ox's tail (βοὸς οὐρὰ),

from which resemblance the Latin name originated. (Serv. *ad* Virg. *l. c.* Isidor. *Orig.* xx. 14. 2.) The

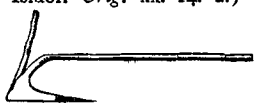
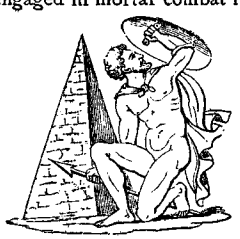


illustration represents an ancient plough, from an engraved gem; the bent part on the left hand is the *bura;* the short hook under it, shod with iron, acted as the share (*vomer*); the upright stock, formed by a natural branch growing out in an opposite direction, the handle (*stiva*), by which the ploughman guided his machine; and the straight end, proceeding horizontally from the curve, a pole (*temo*), to which the oxen were attached. Compare also ARATRUM, 2., where the same part is shown upon a Greek plough of improved construction at the letters ΦΑ.

BUSTUA'RIUS. A gladiator who engaged in mortal combat round



the funeral pyre at the burning of a body; a custom which originated in the notion that the manes were appeased with blood, and the consequent practice of killing prisoners taken in war over the graves of those who were slain in battle. (Serv. *ad* Virg. *Æn.* x. 519. Cic. *Pis.* 9. Compare Hom. *Il.* xxi. 26. Florus, iii. 20. 9.) The illustration is from an engraved gem; the character of the figure is indicated by the sepulchral pyramid in the background.

BUS'TUM (*τύμβος, καύστρα*). A vacant space of ground, on which a funeral pile was raised, and the corpse burnt; but expressly so termed when this area was contained within the sepulchral enclosure, and contiguous to the tomb in which the ashes were afterwards deposited. It is, therefore, to be considered in the light of a private or family burning ground, in contradistinction to the *Ustrinum*, or public one. Festus, *s. v.* Lucret. iii. 919. Cic. *Leg.* ii. 26. Suet. *Nero*, 38. Strabo, V. iii. 8., of the one attached to the Mausoleum of Augustus in the Campus Martius.

BŪ'TYRUM (*βούτυρον*). *Butter;* an article which does not appear to have been either of Greek or Roman invention, but to have come to the former people from the Scythians, Thracians, and Phrygians, and to the latter from the nations of Germany. After they had become acquainted with the manner of making it, it was only used as a medicine, or as an ointment in the baths, but not as an article of food, nor in cookery; and it would moreover appear that they were unable to make it of the same firmness and consistency as we do, or to work it beyond an oily or almost liquid state, for in all the passages in which the word occurs it is spoken of as something fluid and to be poured out. Columell. vi. 12. 5. Plin. *H. N.* xi. 96. Id. xxviii. 35. Beckman, *History of Inventions*, vol. i. p. 504–7. London, 1846.

BUXUM (*πύξος*). *Box-wood;* an article much employed by the ancients, as it is with us, on account of its consistency and fitness for working; whence the word is commonly used to signify any of the various articles made of such wood; for example:—

1. A boy's whipping-top. Virg. *Æn.* vii. 382. Pers. *Sat.* iii. 51.

2. A box-wood flute or pipe. (Ovid. *Met.* xiv. 537. Prop. iv. 8. 42.) A pair of box-wood pipes from Greece are preserved in the British Museum. See TIBIA.

3. A box-wood comb. (Ov. *Fast.* vi. 229. Juv. xiv. 194.) See PECTEN.

4. (*πυξίον*). A box-wood tablet,

covered with wax, for writing on. (Prop. iii. 23. 8.) See CERA, TABELLA.

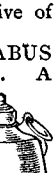
C.

CACAB'ULUS or CACAB'ULUM (κακκάβιον). Diminutive of CACABUS. Apic. iv. 1.

CA'CABUS or CAC'CABUS (κακκάβη, κακκαβίς, κάκκαβος). A *pot for boiling meat, vegetables, &c.* (Varro, *L. L.* v. 127.), which was placed immediately upon the fire, or on a trivet (*tripus*) standing over it. (Compare AHENUM.) The common sorts were made of earthenware; whence, when other kinds are recommended, the material is always specified by a characteristic epithet, as a tin pot (*stagneus*, Columell. xii. 42. 1.); a bronze pot (*æneus*, Id. xii. 48. 1.); a silver pot (*argenteus*, Ulp. *Dig.* 34. 2. 20.) The example represents a bronze original, from Pompeii; a specimen in use, and upon a trivet, is given under TRIPUS 1.

CADUCEA'TOR. A general name for any person who was sent out from one belligerent party to another, carrying the wand of peace (*caduceus*); or, as we should express it, the bearer of a flag of truce. The persons of those employed upon such missions were at all times held sacred and inviolable. Liv. xxxii. 32. Cato, *ap.* Fest. *s. v.* See also CERYX and FETIALIS.

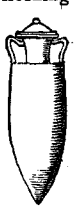
CADU'CEUS or CADU'CEUM (κηρύκειον, κηρύκιον). In general, a herald's wand (Cic. de *Orat.* i. 46.), which consisted of a simple olive stick, ornamented with garlands (Müller, *Archaologie der Kunst*, p. 504. and the illustration to CERYX 2.); but the word is more specially applied to the wand assigned by ancient artists and poets to Mercury (*caduceus Mercurialis*, Apul. *Met.* xi. p. 245.), in his capacity of herald or messenger of the gods. In this, the place of the garlands is occupied by snakes; in allusion to the fable which states that Mercury, observing two snakes fighting with one another, separated them with his staff; whence a stick thus decorated came to be adopted as the emblem of peace. (Hygin. *Astron.* ii. 7. Macrob. *Sat.* i. 19.) Both these characteristics, the olive stick and the snakes for garlands, are clearly represented in the example, which is copied from a sepulchral urn. Sometimes a pair of wings are added on the top, as in the next illustration.



CADU'CIFER. In general, one who carries the *caduceus*, but more especially used as a characteristic epithet of Mercury, by which it is

implied that he is the messenger of heaven. (Ov. *Met.* viii. 627. Id. *Fast.* v. 449.) The illustration is from a Roman marble.

CADUS (κάδος). A large earthenware jar, used chiefly for holding wine (Mart. iv. 66. 8. Virg. *Æn.* i. 195. Id. *Cop.* 11.); but also employed for other purposes — to contain oil, honey, dried fruits, salted fish, meats, &c. (Mart. i. 44. 9. Id. i. 56. 10. Plin. *H. N.* xv. 21. Id. xviii. 73.) It had a narrowish neck and mouth, which could be closed with a stopper or cork bung (Plin. *H. N.* xvi. 13.), and a body which was pointed at bottom, and



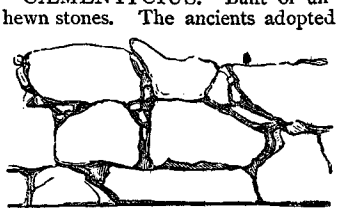
possessing the general shape of a boy's whipping-top (*turbines cadorum*, Plin. *H. N.* xxvii. 5.); all which characteristic properties are observable in the illustration, from an original discovered amongst various other sorts of vessels in an ancient wine cellar, of which the plan and elevation is introduced under CELLA.

CÆLUM (γλύφανον). The chisel or graver used by persons who practise the art of chasing (*cælatura*) in metals. Isidor. *Orig.* xx. 4. 7. Quint. ii. 21. 24.

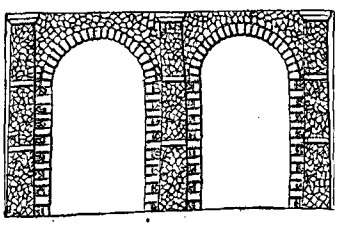
2. See CŒLUM.

CÆMENTA'RIUS (λιθολόγος). One who builds rough walls of unhewn stones (*cæmenta*). Hieron. *Ep.* 53. 6.

CÆMENTI'CIUS. Built of unhewn stones. The ancients adopted



two ways of building with rough quarry stones; one, in which very large irregular masses were laid together without mortar, but having the interstices filled in with the smaller chippings, as shown in the illustration above, which represents a portion of the very ancient walls of Tiryns; this kind they termed *cæmenticia structura antiqua*. (Vitruv. ii. 8. Liv. xxi. 11.) The other, very



generally practised by the Romans, consisted of small irregular pieces, imbedded in mortar, so as to take any architectural form, as shown by the annexed illustration, which represents a portion of the Villa of Mæcenas at Tivoli, the ancient Tibur. This was called *cæmenticia structura incerta* (Vitruv. ii. 8.), and was mostly intended to be covered over by a coating of cement.

CÆMEN'TUM. Rough quarry stones, which were used for building walls in the manner described, and illustrated under the preceding word; including the large irregular masses employed for the walls of a citadel or fortified town (Liv. xxi. 11. Vitruv. i. 5. 8.; λίθοι λογάδες, Paus. vii. 22. 3. and last cut but one), as well as the smaller fragments or chippings (λατόμη, σκύρος), more generally adopted in domestic architecture. Cic. *Mil.* 27. Vitruv. ii. 7. 1. Id. vi. 6. 1. and last illustration.

CÆSARIES. Is nearly synonymous with COMA; but implies also a sense of beauty; *i.e.*, as we should say, a becoming head of hair; profuse and abundant when applied to women (Ovid. *Am.* iii. 1. 32.); thick, long, and waving, like the Greek busts of Jupiter, Bacchus, and Apollo, when applied to men (Plaut. *Mil.* i. 1. 64. Liv. xxviii. 35. Virg. *Æn.* i. 590.); whence the same word is also used to designate a grand and majestic beard. Ov. *Met.* xv. 656.

CÆNA. See CŒNA.

CÆSTRUM. See CESTRUM.

CÆSTUS (*ἱμάντες, μύρμηξ*). Boxing gauntlets worn by the ancient prize-fighters (Cic. *Tusc.* ii. 17. Virg. *Æn.* v. 379.); which consisted of leather thongs bound round the

hands and wrists (Prop. iii. 14. 9.)

and sometimes reached as high up as the elbow (illustration *s.* PUGIL), and armed with lead or metal bosses, as in the examples, from an ancient statue.

CÆTRA. See CETRA.

CALAMA'RIUS. *Theca calamaria* (καλαμίς). A pen-holder, or case for carrying writing reeds. (Suet. *Claud.* 35. Mart. *Tit. in Ep.* xiv. 19.) It is probable that these cases also contained an ink-bottle, like those now used by our school-boys; whence the same word *calamajo*, in the common language of Italy, means an "ink-stand."

CALAMIS'TER, CALAMIS'TRUS, CALAMIS'TRUM (καλαμίς). A pair of *curling-irons;* so termed because the outer part was hollow on its inside like a reed (*calamus*) though, like our own, they were made of iron, and heated in the fire, to produce artificial curls in the hair. (Varro, *L. L.* v. 129. Cic. *Post Red.* i. 7. Pet. *Sat.* 102. 15.) The illustration is copied from a sepulchral basrelief in the Florentine Gallery, on which it appears amongst various other articles of the toilet; the curling part alone is indicated on the marble, as here represented, but that is sufficient to show that the instrument was similar in character to the one still employed for the same purpose.

CALAMISTRA'TUS. Having the hair artificially curled with the irons (*calamister*); a practice very prevalent at Rome, both amongst men and women, in the time of Plautus, Varro, and Cicero. Plaut. *As.* iii. 3. 37. Cic. *Post Red.* i. 6.

CAL'AMUS (κάλαμος). Literally the haulm or stalk of any tall plant, but more especially of the *reed* or *cane;* whence it is applied in the same way as the word ARUNDO, and to designate a similar class of object; as

1. An arrow. Hor. *Od.* i. 15. 17. ARUNDO 2.

2. Pan's pipes. Virg. *Ecl.* ii. 33. ARUNDO 6.

3. A fishing-rod. Tibull. ii. 6. 23. ARUNDO 3.

4. A fowler's lime-tipped rod. Mart. *Ep.* xiv. 218. ARUNDO 4.

5. A writing-reed. Cic. *Att.* vi. 8. Hor. *A. P.* 447. ARUNDO 5.

6. Also a tall reed or cane, set up as a sign-post in the sandy deserts of Egypt. Plin. *H. N.* vi. 33.

CALANT'ICA, CALAUT'ICA, or CALVAT'ICA (κρήδεμνον). A cap fastened on by a ligature round the head, with a kind of curtain or lappets hanging down on both sides as far as the tips of the shoulders (Eustath. *ad. Il.* xiv. 184.), so that they might be drawn together at pleasure, and made to conceal the whole face. (Hom. *Od.* i. 334. *Il.* xiv. 184.) It was commonly worn by the Egyptians of both sexes (Riddle, *s. v.*), and is consequently of frequent occurrence in the paintings and sculptures belonging to that nation, precisely similar to the example here introduced, which is copied from a statue of Isis in the Capitol at Rome. When adopted by the Greeks and Romans, its use was confined to the female sex (Non. Marc. *s. v.* p. 537.), or to persons who affected a foreign or effeminate costume. Cic. *Fragm. Or. in Clod.* p. 115. ed. Amed. Peyron. Lips. 1824.

The affinity of the Greek and Latin words, and their identity with the figure in the engraving, may be established thus. The Greek term is derived from κράς, and δέω or δέμα, meaning literally that which is fastened by a ligature to the head, and Nonius (*l. c.*) gives a similar interpretation to the Latin one—*quod capiti innectitur:* whilst Ausonius (*Perioch. Od.* 5.), translates the κρήδεμνον of Homer by the Latin *calantica* or *catvatica.* The illustra-

tion and derivation of the Greek word also explain another of the senses in which it is used (Hom. *Od.* iii. 392.); viz. a *leather cap tied* over the mouth and bung of a vessel containing wine or other liquids, which the lexicographers erroneously translate, "the *lid* of a vessel." The illustration moreover will explain why Cicero (*l. c.*) and Servius (*ad* Virg. *Æn.* ix. 616.) use the words *calantica* and *mitra* as nearly convertible terms (compare the illustrations to each word); and, at the same time, account for one of the Latin names, *calvatica*, which is probably the only true one, because in Egypt it really was used to cover the *bald heads* of the priests of Isis (*grege calvo*, Juv. *Sat.* vi. 533.), and at Rome by old women who had lost their hair, as in the medal of Aurelia, the mother of Julius Cæsar (Guasco, *Ornatrici*, p. 91.), which is fastened round the head with a band, precisely like the example introduced above.

CALATHIS'CUS (καλαθίσκος). Diminutive of CALATHUS. Catull. lxiv. 320.

CAL'ATHUS (κάλαθος). A woman's *work-basket* (Virg. *Æn.* vii. 805.), made of wicker-work, and gradually expanding upwards towards the top (Plin. *H. N.* xxi. 11.); especially employed for containing the wool and materials for spinning (Juv. *Sat.* ii. 54.), as in the example, which represents Leda's work-basket, from a Pompeian painting, with the balls of wool and bobbins in it.

2. A basket of precisely the same form and material, employed out of doors for holding fruit, flowers, cheese, &c., which is of very common occurrence in ancient works of art. Virg. *Ecl.* ii. 46. Id. *Georg.* iii. 400. Ov. *A. Am.* ii. 264.

3. A drinking-cup, which we may naturally infer to have been so termed, because it resembled a woman's work-basket in shape; as shown by the figure in the illustration, held by a cupbearer in one of the miniatures of the Vatican Virgil. Virg. *Ecl.* v. 71. Mart. *Ep.* ix. 60. 15. Id. xiv. 107.

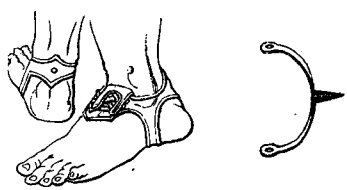
4. The *modius*, or *bushel*, which was placed as an ornament upon the top of the head of Jupiter Serapis, (Macrob. *Sat.* i. 20.), and which, as seen in the example, from an engraved gem representing the head of Serapis, possessed the same form as a woman's work-basket.

CALA'TOR. A public crier; particularly one who was attached to the service of the priesthood (Suet. *Gramm.* 12.), whose duty it was to precede the high priest on his way to the sacrifice, and put a stop to any kind of work, which it was considered would pollute the ceremony on a festival or holy day. Serv. *ad* Virg. *Georg.* i. 268.

2. A private servant or messenger. Plaut. *Merc.* v. 2. 11. Id. *Rud.* ii. 3. 5.

CALAUTICA. See CALANTICA.

CALCAR (ἐγκεντρίς, Pherecr. Com. *ap.* Poll. x. 54. μυώψ. Theophrast. *Char.* xxi.) A horseman's *spur* (Plaut. *As.* iii. 3. 118. Virg. *Æn.* vi.



882.); so called, because it was affixed to the heel (*calx*) of the rider (Isidor. *Orig.* xx. 16. 6. Compare Virg. *Æn.* xi. 714.); whence the manner of applying it is clearly illustrated by

the expression *subdere equo calcaria.* (Curt. vii. 4. compare iv. 16.) The right-hand figure in the annexed engraving represents an original from Caylus (*Recueil d'Antiq.* vol. iii. pl. 59. No. 5.), and closely resembles one found at Herculaneum, excepting that the latter has its point formed like a lance head, or lozenge shaped. All the ancient spurs are like these, with a simple goad, *calcis aculeus* (Columell. viii. 2. 8., where it is applied to poultry), and not rowelled. The left-hand figures present a side and back view of the left foot of a statue in the Vatican, representing an Amazon, and show the straps and fastenings by which the spur was fixed to the foot; the goad itself is broken off, but the place from which it projected is clearly seen. The right foot of the statue is not equipped in the same way; from which circumstance some antiquaries incline to the belief that the ancients only rode with one spur, and that one on the left leg.

2. In like manner, the spur which grows out from the heel of a cock. Columell. viii. 2. 8.

CALCA'TOR (λησοβάτης). One who crushes grapes for making wine, by treading them out with the naked feet, as is still the practice in Italy. (Calpurn. *Ecl.* iv. 124.) In the illustration, from a bas-relief in the Library of St Mark at Venice, the

operation is performed by two persons only, represented as Fauns; but in other ancient works of art, as many as seven persons are seen in the vat at the same time, sometimes supporting themselves by ropes over head, but more commonly with crutch-handled sticks, like those in the annexed engraving.

CALCATO'RIUM. A raised platform of masonry in the cellar attached to a vineyard (*cella vinaria*), which was ascended by two or three steps, and intended to form a gangway on a level with the tops of the large vessels (*dolia, cupæ*), in which the wine was kept in bulk, for the convenience of the persons who superintended its manufacture and sale. (Pallad. i. 18. 1.) It was so called *a calcando,* or *ab opere calcato;* and is incorrectly explained in the dictionaries, where it is taken for a vat in which the grapes were trodden out (see the preceding woodcut); for a contrivance of that description belongs clearly to the press-room (*torcularium*), in which the wine was made, and not to the cellar (*cella vinaria*), in which it was stored. Cato designates the same thing by the term *suggestum. R. R.* 154.

CALCEA'MEN. Same as CALCEUS.

CALCEAMEN'TUM. A general term, expressive of all kinds of covering for the feet; including the various descriptions of boots and shoes enumerated in the classed Index.

CALCEOLA'RIUS. A *shoemaker.* (Plaut. *Aul.* iii. 5. 38.) The

illustration is from a painting excavated at Resina, representing the interior of a shoemaker's shop, in which the two genii here figured are employed at their trade.

CALCE'OLUS (ὑποδημάτιον). Diminutive of CALCEUS; a small

shoe or boot; and thence more especially applied to those worn by women. (Cic. *N. D.* i. 29.) The engraving represents three specimens of women's shoes from the Pompeian paintings, of the most usual descriptions. It will be observed that all of them reach as high as the ankle, are made with soles and low heels, and with or without ties; but those which are tied are either fastened by a cord drawn in a hem round the top, or have merely a slit over the instep, through the sides of which the lace is passed, and not lappets, as was more usual in men's shoes. (See the next illustration.) There does not appear to have been any material difference between the shoes of the Greek and Roman females; but many of the latter wore the same as the men. Ael. *V. H.* vii. 11.

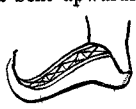
CAL'CEUS (ὑπόδημα κοῖλον, καλίκιον, Polyb. xxx. 16. 3.). A *shoe* or *boot*,

made upon a last and right and left (Suet. *Aug.* 92.), so that it would completely cover the foot, as contradistinguished from the sandal, slipper, &c., which were only partial coverings (Cic. Hor. Suet. Plin.). The illustration represents a lace-up or half boot, from a bronze vase in the Collegio Romano, and two men's shoes of the ordinary kind, from paintings at Pompeii.

2. *Calceus patricius.* The shoe worn by the Roman senators, which was of a different character from that worn by the rest of the citizens, whence the expression *calceos mutare* (Cic. *Phil.* xiii. 13.) means, "to become a senator." It was fastened

by straps crossing each other over the instep (Isidor. *Orig.* xix. 34. 4.), and then carried round the leg as far as the bottom of the calf, as is frequently seen on statues draped in the toga, and in the manner represented by the annexed figures, of which the front view is taken from a bronze, the side one from a marble statue. A lunated ornament, called LUNULA, was moreover attached to them, for an account of which see that word.

3. *Calceus repandus.* A shoe with a long pointed toe bent upwards or backwards. (Cic. *Nat. Deor.* i. 29., but the diminutive is used because applied to a female.) This form



appears to have been of a great antiquity, for it is frequently seen in Egyptian and Etruscan monuments, from which latter people it came, like many other of their fashions, to the Romans, and remained in common use in many parts of Europe until a late period of the middle ages. The illustration here given is Etruscan (Gori, *Mus. Etrusc.* tab. 3. and 47.), but it resembles exactly the shoes worn by a figure of Juno Lanuvina on a Roman denarius (Visconti, *Mus. P. Clem.* tom. 2. tav. A. vii. No. 12.), which is draped in every respect as Cicero (*l. c.*) describes her. In a passage of Cato, quoted by Festus (*s. Mulleos*), the epithet *uncinatus* is, according to Scaliger's emendation, applied to a shoe of this character; and the term *uncipedes* to the persons who wore them, by Tertullian, *de Pall.* 5.

CALCULA'TOR. An *accountant* (Mart. *Ep.* x. 62.); so called because the ancients used to reckon with small stones (*calculi*) upon a board covered with sand. (Isidor. *Orig.* x. 43. ABACUS.) The example is from an Etruscan gem, and represents an arithmetician sitting at a table on which the pebbles for making his calculations are seen, while the counting board, inscribed in Etruscan characters, which are interpreted to mean "a calculator," is held in his left hand.

CAL'CULUS (ψῆφος). Literally a pebble, or small stone worn round by friction, which was employed by the ancients for several purposes, as follows :—

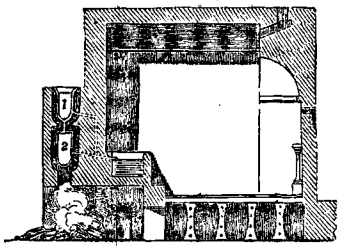
1. For mosaic work. Plin. *H. N.* xxxvi. 67.

2. A counter for reckoning. Cic. *Amic.* 16. preceding woodcut, and ABACUS.

3. A pebble used in voting, which was thrown into the urn; a white one to acquit, and a black one to condemn. Ovid. *Met.* xv. 41.

4. A counter employed in games of chance or skill, for the same purpose as our chess and draftsmen; and the term is applied indiscriminately to the men employed in the *ludus duodecim scriptorum* or backgammon, and in the *ludus latrunculorum*, or draughts. Ov. *Am.* ii. 207. Val. Max. viii. 8. 2. Aul. Gell. xiv. 1. 9.

CALDA'RIUM. The thermal chamber in a set of baths. (Vitruv. v. 10. Seneca, *Ep.* 86. Celsus, i. 4.) In all the baths which have been discovered, public as well as private, this apartment is constantly arranged upon a uniform plan, and consists of three principal parts; a semicircular alcove (*laconicum*) at one end (the right hand in the engraving), with a *labrum* upon a raised stem in the centre of it; a vacant space in the centre of the room (*sudatio*, *sudatorium*); and a warm water bath (*alveus*) at the other extremity—all which

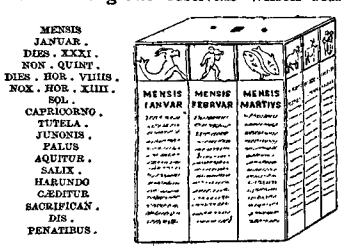


parts were essential to the ancient system of bathing. In the central portion, the bather exercised himself by lifting weights and performing gymnastics, for the purpose of exciting perspiration; he then sat down in the laconicum, and underwent a profuse perspiration, superinduced by the hot air proceeding from the flues seen under the flooring of the room; or entered the warm water bath, if preferred, instead. It is probable that in the more magnificent and extensive structures, such as the Roman Thermæ, separate apartments were appropriated for each of these operations; but in the smaller establishments, such as the baths of Pompeii, and in private houses, the thermal chamber, in all the instances hitherto discovered, and they are many, is uniformly arranged in the manner described, and shown by the illustration, which represents the section of a bath-room attached to an ancient Roman villa at Tusculum. The relative situation and arrangement of such chambers in connection with the other parts of the establishment, and the general ground-plan, will be understood by referring to the illustrations, *s.* BALINEÆ, letters D and H; and BALINEUM, letter D.

2. (ὑπνολέβης, χαλκεῖον). The boiler in which the warm water for supplying a bath was heated (Vitruv. v. 10.), as seen in the preceding illustration (where it is marked 2.), immediately over the furnace, with its conduit tube

into the bath. See also AHENUM 2., where the principle upon which the ancients constructed and arranged their coppers is explained.

CALENDA'RIUM (ἡμερολόγιον). An *almanack* or *calendar;* which, like our own, contained the astronomical, agricultural, and religious notices of each month in the year; the name of the month, the number of days it contained, and the length of the day and night; the sign of the zodiac through which the sun passes; the various agricultural operations to be performed in the month; the divinity under whose guardianship the month was placed; and the various religious festivals which fell



in it. The illustration represents an original of marble, found at Pompeii, with the inscription for the month of January, printed at length, as a specimen of the whole, by its side.

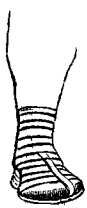
2. A *ledger* in which bankers and money-lenders kept their accounts with their customers; so termed because the interest became due on the *calendæ*, or first day of the month. Seneca, *Benef.* vii. 10. Id. *Ep.* 87.

CALIC'ULUS (κυλίκιον). Diminutive of CALIX.

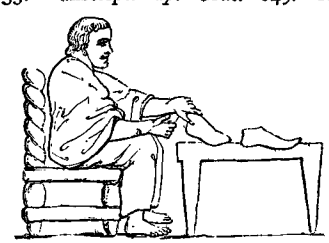
CALIDA'RIUM. See CALDARIUM.

CALIEN'DRUM. A sort of covering which Roman women sometimes wore upon their heads, but the exact nature of which it is not easy to determine. (Hor. *Sat.* i. 8. 48. Varro, *teste* Porphyr. Schol. *ad* Hor. *l. c.* Acron. *ib.*) It was, however, a kind of head-dress, and probably in the nature of a *cap*, like that shown by the illustration, which is copied from an engraved gem representing a portrait of Faustina the younger; and might be made in different patterns; for Canidia wore a high one. (Hor. *l. c.*) Some think that the *caliendrum* was made of hair, and was a sort of wig.

CALI'GA. The shoe worn by the Roman soldiery of the rank and file, including the centurions, but not the superior officers. (Cic. *Att.* ii. 3. Justin. xxxviii. 10. Juv. *Sat.* xvi. 24. Suet. *Cal.* 52.) It consisted of a *close shoe*, which entirely covered the foot (see CALIGARIUS); had a thick sole studded with nails (CLAVUS CALIGARIS), and was bound by straps across the instep and round the bottom part of the leg, as represented in the illustration, from the arch of Trajan.



CALIGA'RIUS. One who followed the trade of making soldiers' shoes (*caligæ*). (Lamprid. *Alex. Sev.* 33. Inscript. *ap.* Grut. 649. 1.)



The example is from a sepulchral marble at Milan, which bears the inscription SUTOR CALIGARIUS, thus identifying the trade. It is of coarse execution, and has suffered from age, but is a valuable relic, because it

proves that the *caliga* was a close-fitting shoe, made upon a last, and not a sandal, which left the toes exposed, as has been generally inferred from Bartoli's engravings of the triumphal arches and columns. The workman appears to hold the handle of an awl in his right hand, and in the left a *caliga* on the last, while the fellow-shoe is on the table before him.

CALIGA'TUS. Wearing the *caliga*, or soldier's shoe (Juv. *Sat.* iii. 322), as seen in the last cut but one; and thence by implication, a *common soldier* (Suet. *Aug.* 25. Id. *Vitell.* 7.), because its use was peculiar to the rank and file.

CALIP'TRA or CALYP'TRA (καλύπτρα, κάλυμμα). A veil worn in public by the young women of Greece and Italy, for the purpose of concealing the features from the gaze of strangers (Festus, *s. v.* Hom. *Od.* v. 232. Soph. *Ag.* 245.), very similar to what the Turkish women still use. It was placed on the top of the head, and wrapped round the face in such a manner as to conceal every part of it except the upper portion of the nose and one of the eyes (Eurip. *Iph. T.* 372.) and fell down over the shoulders to about the middle of the figure, precisely as seen in the illustration, from a small terra-cotta figure in the Collegio Romano. A veil of this kind was also worn by the brides of Greece (Æsch. *Ag.* 1149.), and the same costume is still preserved at Rome for the young women who receive a dowry from the state on the festival of the Annunciation.

CALIX (κύλιξ). A shallow circular wine-goblet of Greek invention (Macrob. *Sat.* v. 21.), with a low stem, and two small handles, like the example, from an original of terra-cotta; frequently represented on their fictile vases in carousals and drinking scenes, and commonly met with in every collection, sometimes decorated with drawing, and at others merely covered with a uniform coat of lustrous black varnish.

2. A sort of *soup plate* or *vegetable dish*, in which food of a liquid nature, and vegetables more especially, were cooked and brought to table. (Varro, *L. L.* v. 127. Ovid. *Fast.* v. 509.) The illustration annexed is from an original of earthenware found in the catacombs at Rome. The edges of the platter on which it stands, and which is in the same piece as the top, have suffered from time; but the general form of the whole seems sufficiently applicable to the purposes described.

3. A *water-meter; i.e.*, a copper cap or tube of certain length and capacity, attached to the end of a main pipe at the part where it was inserted into the reservoir of an aqueduct (*castellum*), or to the end of a branch pipe inserted in the main, for the purpose of measuring the quantity of water discharged into the pipe. Every private house and public establishment in the city of Rome was by law entitled to the supply of a certain quantity of water, and no more than what the law allowed; it was measured out by means of the *calix*, the length and diameter of which being fixed, the number of cubic feet of water passing through it in a given time could be regulated to a nicety. Frontin. *Aq.* 36.

CALO'NES. Slaves belonging to the Roman soldiery (Festus, *s. v.*), who followed their masters to the field, waited upon them as servants, attended at their exercises, and performed all the duties required of a menial, such as carrying the *vallum*, &c. Cic. *Nat. Deor.* iii. 5. Serv. *ad*

Virg. *Æneid.* vi. 1. and Nonius, *s. v.* p. 62.

2. A farm-servant (Hor. *Sat.* i. 6. 103.); a palanquin or sedan bearer (Senec. *Ep.* 110.); and thus a menial generally.

CALPAR. An antiquated name for DOLIUM; which had already grown obsolete in the time of Varro, *De Vit. Pop. Ro. ap.* Non. *s. v.* p. 546.

CAL'THULA. An article of female attire which appears to have been much in vogue at the time of Plautus. (*Epid.* ii. 2. 49.) It is supposed to have received its name from the *caltha* (Non. Marc. *s. v.* p. 548.), the *calendula officinalis* of Linnæus, which is a flower of a yellow colour; but it is impossible to ascertain the exact nature of merely local or temporary fashions.

CALVATI'CA. See CALANTICA.

CALX. The same as LINEA ALBA; the *chalked* rope which marked the commencement and boundary of a race-course in the circus; but this term is mostly used in a figurative sense, to indicate the end of anything, especially of life, the course and casualties of which are often typified by the race, its chances, changes, and accidents. Cic. *Sen.* 23. Id. *Tusc.* 1. 8.

CAM'ARA, or CAM'ERA (*καμάρα*). Strictly speaking, is a Greek word adopted into the Latin language (Cic. *Q. Fr.* iii. 1. 1. Pallad. i. 13. 1.), and used by the Roman architects to designate the vaulted ceiling of a chamber, when constructed in wood and plaster (Vitruv. vii. 3. cf. Propert. iii. 2. 10.), instead of a regular arch of brickwork or masonry formed of regular intrados and voussoirs. This constitutes the real distinction between the terms *camara* and *fornix;* but the former was also transferred in a more general sense to any kind of apartment or building which had a vaulted ceiling. It contains the elements of our word *chamber*, through the modern Italian *camera*, their ordinary expression for a room of any kind.

2. *Camera vitrea.* A vaulted ceiling, of which the surface was lined with plates of glass. Plin. *H. N.* xxxvi. 64. Compare Stat. *Sylv.* i. 3. 53. and i. 5. 42.

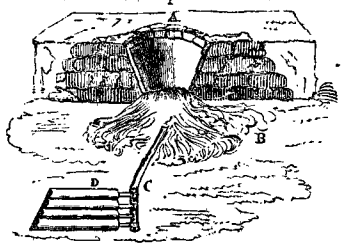
3. A small vessel used by the Greek pirates, capable of containing from twenty-five to thirty men. It was of a very peculiar construction, being made sharp fore and aft, but round, large, and full in the centre or midship, with the ribs rising upwards from the water, and converging together, so as to form a sort of roof over the vessel, from which peculiarity its name was derived. (Strabo, xi. 2. 12. Tac. *Hist.* iii. 47. Aul. Gell. x. 25. 3.) An old engraving by F. Huiis after the elder Breugel, and published by Jal (*Archéologie Navale*, vol. ii. p. 255.), exhibits the stern of a vessel constructed in the manner described, and probably preserves a trace of the ancient *camara.*

CAMEL'LA. A wooden bowl for drinking out of, the form and peculiarities of which are entirely unknown. Ov. *Fast.* iv. 779. Pet. *Sat.* 135. § 3. and 4. Id. 64. § 13.

CAMILLUS (Κάδουλος or Κάδωλος). An attendant who waited upon the high priest while officiating at the sacrifice; as the CAMILLA was a young female who attended in like manner upon his wife. They were selected from the children of noble families (Macrob. *Sat.* iii. 8. Festus, *s. Flaminius*), and are frequently represented in ancient works of art, standing at the side of the priest or priestess, and bearing in their hands the vessels employed in the sacred rite. The example here introduced is from the Vatican Virgil.

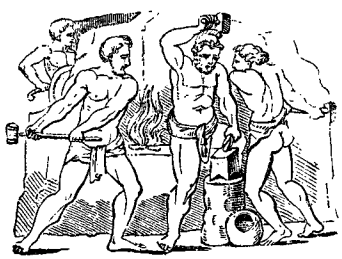
CAMI'NUS (*κάμινος*). A *smelting-*

furnace. (Plin. *H. N.* xxxiii. 21.) The illustration represents the section



and plan of a Roman smelting-furnace discovered near Wandsford in Northamptonshire. (Artis, *Durobriv.* pl. 25.) A is the smelting-pot, below which the fire was kindled, as shown in the illustration to FORNACULA; B, the slag lying about as it ran from the furnace; C, the channel which conveyed the metal into the moulds, D.

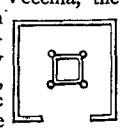
2. A *blacksmith's forge* (Virg. *Æn.* vi. 630. Juv. *Sat.* xiv. 118.), which, as shown by the annexed illustration, from a sepulchral marble at Rome,



resembled in all respects those of our own days. The centre figure holds the iron on the anvil (*incus*) by a pair of pincers (*forceps*); under the anvil is a vessel with water, for plunging the heated iron and instruments into; the fire is seen in the background; and the bellows (*follis*), with a man working them, behind the left-hand figure.

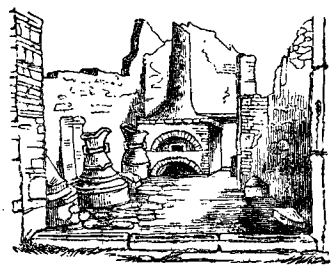
3. A *hearth* or *fire-place* in private houses, for the purpose of warming an apartment (Hor. *Ep.* i. 11. 19. Id. *Sat.* i. 5. 81. Suet. *Vitell.* 8.), or for cooking, such as in early times was constructed in the *atrium*, and which consisted of a mere stone hearth raised above the level of the floor, and upon which the logs of firewood were placed, but without a flue to carry away the smoke.

4. It still remains a doubtful point, whether *caminus* ever means a *chimney* in our sense of that word, that is, a flue intended to carry off smoke through the different stories of a house, and discharge it above the roof; as the passages which might be cited for that purpose are not at all conclusive. At the same time, the absence of any thing like a chimney on the top of a building in the numerous landscapes portrayed by the Pompeian artists, and of any positive traces of such a contrivance in the public and private edifices of that town, affords sufficient evidence that, if known to the ancients, it must have been very rarely applied; consequently, in most houses, the smoke must have escaped through a mere opening in the roof, at the windows, or through the doors. But contrivances for making a fire in the centre of a room, accompanied at at least with a short flue, have been discovered in several parts of Italy, one at Baiæ, another near Perugia, and a third at Civita Vecchia, the plan of which is given in the annexed wood-cut, from a MS. by Francesco di Giorgio, preserved in the public library at Siena. The



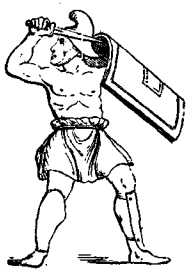
form is a parallelogram, entirely enclosed by a wall of ten feet high on three of its sides, but having an opening or doorway on the other. Within this shell are placed four columns with an architrave over them, which supported a small pyramidal cupola, underneath which the fire was made on the hearth; the cupola served to collect the smoke as it ascended, and allowed it to pass

out through an aperture in its top. If the edifices in which these stoves were constructed were only one story high, no flue, perhaps, was used; but if, as is most probable, there were apartments above, it seems almost certain that a small flue or tube would have been placed over the vent hole of the cupola, in the same manner as it is in a baker's oven at Pompeii, which is represented in the annexed engraving; though the



original height cannot be determined, as only a portion of the ground story now remains.

CAMPES'TRE. A *kilt*, fastened round the loins, and reaching about



two-thirds down the thigh; worn for the sake of decency by gladiators and soldiers while training, or by persons taking violent exercise in public, when otherwise divested of clothing (Hor. *Ep.* i. 11. 18. Augustin. *Civ. Dei*, xiv. 17.); so called because these exercises were commonly performed in the Campus Martius. In very hot weather it was also worn by some persons, instead of a tunic, under the toga. (Ascon. *in* Cic. *Orat. pro Scauro.*) The illustration represents a gladiator with the *campestre*, from a terra-cotta lamp.

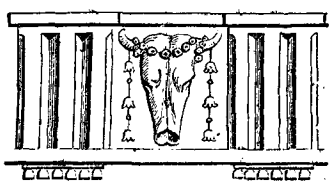
CAMPICUR'SIO. A sort of review, or exercise performed by the Roman soldiery in the Campus Martius. Veget. *Mil.* iii. 4.

CAMPIDOC'TOR (ὁπλοδιδακτής). A *drill sergeant*, who taught the recruits their exercises in the Campus Martius. Veget. *Mil.* iii. 6. and 8. Ammian. xv. 3. 10.

CANALIC'ULA. Diminutive of CANALIS; a small drain, ditch, or gutter. Varro, *R. R.* iii. 5.

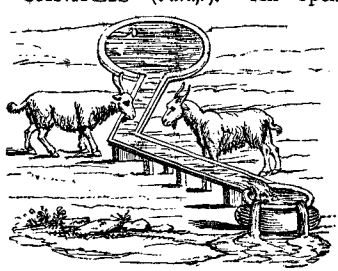
CANALIC'ULUS. Diminutive of CANALIS; a small drain, ditch, or gutter. Columell. viii. 15. 6. Vitruv. x. 9. 7.

2. The vertical channel or groove carved on the face of a triglyph



(Vitruv. iv. 3. 5.), marked by shading in the example, from an ancient Doric temple formerly existing in the forum at Rome, as copied from the original by Labacco.

CANA'LIS (σωλήν). An open



channel, artificially made, of wood or brickwork, for the purpose of supplying cattle with water in the meadows, and thus serving as a drinking trough, as seen in the illustration from the Vatican Virgil. Virg. *G.* iii. 330. Varro, *R. R.* iii. 5. 2. Vitruv. viii. 5. 2. and 6. 1., where it is distinguished from TUBUS and FISTULA.

2. *Canalis in Foro.* Probably the gutter or *kennel*, as we say, near the centre of the Roman forum, from which the rain waters were immediately discharged through an opening into the Cloaca Maxima or main sewer (Plaut. *Curc.* iv. 1. 15.); whence the word *canalicola* was invented as a nickname for a lazy, idle fellow, because such people used to loiter and lounge away their time about this spot. Festus, *s. v.*

3. A narrow alley or passage in a town. Liv. xxiii. 31.

4. A *splint*, employed by surgeons, in setting broken bones. Celsus, viii. 16.

5. In architecture, the channel in an Ionic capital, which is a smooth flat surface lying between the *abacus* and *cymatium* or *echinus*, and terminating in the eye of the volute. (Vitruv. iii. 5. 7.) It is clearly shown in the engraving, which represents a capital from the temple of Fortuna Virilis at Rome.

CANCELLA'RIUS. A word introduced at a late period of the empire, and applied either to an officer who kept guard before the emperor's tent, or his sleeping apartment, the approach to which was closed by gratings (*cancelli*), as we learn from Cassiodorus (Var. *Ep.* ii. 6.), whence the appellation; or to a sort of chief clerk presiding over a body of juniors who assisted the judges in a court of law, the tribunes of which, where the judges and their officers sat, were in like manner separated from the body of the court by an iron railing. Hence we derive our term of "chancellor." Vopisc. *Carin.* 16. Cassiodor. *l. c.*

CANCELLI (κιγκλίς, δρύφακτον). *Iron gratings* and *trellis work;* intended as an ornamental fence to enclose or protect anything (Varro, *R. R.* iii. 5. 4. Columell. viii. 1. 6.); for instance, before the judges' tribune in a court of law; in front of the rostrum in the forum (Cic. *Sext.* 58.), which by some writers is recognised in the annexed scene, from

the arch of Constantine; along the top of the *podium*, and each distinct tier of seats in an amphitheatre (Ov. *Am.* iii. 2. 64.), as shown in the restored section of the amphitheatre of Pola (p. 29. A); and in short for any situation requiring such an object.

CANDE'LA. A *candle* made of pitch, wax, or tallow, with the pith of a bulrush for the wick (Plin. *H. N.* xvi. 70.), which was used in early times before the invention of the oil lamp. Mart. *Ep.* xiv. 43.

2. A sort of torch, made of the fibres of the papyrus twisted together like a rope, or of a rope itself coated with wax (Serv. *ad* Virg. *Æn.* xi. 143. Varro, *L. L.* v. 119.), which was anciently carried in funeral processions, and is represented in the illustration, from a sepulchral marble

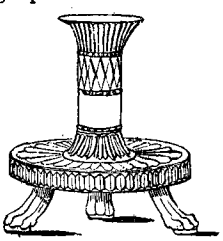
at Padua, which, according to the tradition there preserved, is believed to contain the remains of St. Luke.

3. A mere rope coated with wax

to preserve it from decay. Liv. xl. 29.

CANDELA'BRUM. A contrivance devised for the purpose of supporting a light in a position sufficiently elevated above the ground to distribute the rays to a convenient distance around it. Of these the ancients had in use several kinds, viz.—

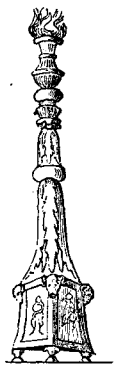
1. (λυχνοῦχος). A *candlestick* for holding tapers or candles of wax and



tallow. These were either made like our own, with a socket and nozzle into which the end of the candle was inserted (Varro, *ap.* Macrob. *Sat.* iii. 4. Festus, *s. v.*); or with a sharp point at the end, like those so commonly seen in the churches of Italy, upon which the bottom of the candle was stuck. (Serv. *ad* Virg. *Æn.* i. 727.) An example of the former kind is given in the illustration, from an original found at Pompeii; and an engraved gem of the Worsley Museum affords a specimen of the last sort, in which the sharp point is seen projecting from the top.

2. (λυχνοῦχος). A *portable lamp-stand*, upon which an oil-lamp was placed. These were sometimes made of wood (Pet. *Sat.* 95. 6.), but mostly of metal (Cic. *Verr.* ii. 4. 26), and were either intended to be placed upon some other piece of furniture, like the annexed example, which represents a bronze lamp and stand found at Pompeii, of the kind termed *humile* (Quint. *Inst.* vi. 3. 99.), which was meant to be placed upon a table; or they were made to stand upon the ground; in which case they were of considerable height, and consisted of a tall slender stem (*scapus*), generally imitating the stalk of a plant, or a tapering column, and a round flat dish or tray (*superficies*) at the top, on which the lamp was placed, like the annexed illustration from a Pompeian original. It is to *candelabra* of this description that Vitruvius alludes (vii. 5. 3.), when he reprehends the practice adopted by the artists of his own day, and of such frequent occurrence in the arabesque decorations of the Pompeian houses, of introducing them in the place of columns, as architectural supports to architraves and other superincumbent weights, out of all proportion with such tall and slender stems. Compare also LYCHNUCHUS.

3. (λαμπτήρ). A tall stand, with a hollow cup, instead of the flat *superficies*, at the top, in which pitch, rosin, or other inflammable materials were lighted. These were not portable, but were permanently fixed in their situations; and were frequently made of marble, and fastened down to the ground; not only in the interior of temples and other large buildings, but also in the open air (Stat. *Sylv.* i. 2. 231.), where they served for illuminations on festivals and occasions of rejoicing, precisely as they are still used for similar purposes in front of the cardinals' and



ambassadors' palaces at Rome in the present day. The illustration is taken from a bas-relief in the Villa Borghese, and exemplifies this custom; for it stands as an illumination in front of an open colonnade, under which a band of maidens are dancing, upon the occasion of a marriage festival. In the early or Homeric times the λαμπτήρ was a sort of grate raised upon legs, or on a stand, in which dried wood (ἄκαρνον) was burnt, for the purpose of giving light to a room, instead of torches, candles, or lamps. Hom. *Odyss.* xviii. 306–310.

CANE'PHORA or CANE'PHOROS (κανηφόρος). The *basket-bearer;* a young Athenian maiden, who walked in the procession at the festivals of Demeter, Bacchus, and Athena, carrying a flat basket (*canum*, or *canistrum*, Festus, *s.v.*) on her head, in which were deposited the sacred cake, chaplet, frankincense, and knife employed to slay the victim. Young women are frequently represented in this capacity by the ancient artists, and similarly described by classic authors, with their arms raised up, and in the exact attitude of the figure here engraved, from a statue at Dresden. Cic. *Verr.* ii. 4. 3. Plin. *H. N.* xxxvi. 4. n. 7. Compare Ovid. *Met.* ii. 711–713.

CANI'CULA. Pers. *Sat.* iii. 49. Same as CANIS 2.

CANIS. A chain; but whether of any particular description is doubtful; though probably not, as the expression may have originated in a play upon the words *catella*, *catellus*. Plaut. *Cas.* ii. 6. 37. Becker, *Gallus*, p. 232. transl.

2. The worst throw upon the dice; *i.e.*, when all aces were turned up. Suet. *Aug.* 71.

CANISTEL'LUM. Diminutive of CANISTRUM.

CANIS'TRUM and CANIS'TER (κάνεον, κάνης). A large, *flat, open basket*, whence termed *patulum* (Ov.

Met. viii. 675.), and *latum* (Id. *Fast.* ii. 650.), made of wicker-work (Pallad. xii. 17.), and without handles, so as to be adapted for carrying on the head, as shown by the figure in the opposite column; particularly employed as a *bread-basket* (Virg. *Æn.* viii. 180.), in reference to which use the example here introduced, from a Pompeian painting, is carried by Ceres, and filled with ears of corn.

CANO. To *sing* generally; but also to *sound*, or *play upon*, any musical instrument (Cic. *Div.* ii. 59.); as *lituo canere* (Cic. *Div.* i. 17.), to sound the *lituus* (see woodcut *s.* LITICEN); *cornu canere* (Varro, *L. L.* v. 91.), to sound the horn (see CORNICEN); *tibiis canere* (Quint. i. 10. 14.), to play upon the pipes (TIBICEN); *cithara canere* (Tac. *Ann.* xiv. 14.), to play the guitar (CITHARISTA).

2. *Intus et foris canere;* an expression descriptive of the peculiar mode of playing upon the lyre, which is represented in the annexed engraving, from the Aldobrandini fresco in the Vatican. To strike the chords merely with the *plectrum* held in the right hand, was *foris canere;* to thrum the chords merely with the fingers of the left hand was *intus canere;* but when the two were used to-

gether, and both sides of the instrument struck at once, as in the engraving, the musician was said to play on the inside and out, *intus et foris canere*. Ascon. *ad* Cic. *Verr.* ii. 1. 20.

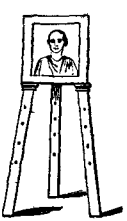
CANTE'RIUS. A *gelding*. Varro, *R. R.* ii. 7. 15. Festus, *s. v.*

2. A prop for vines. Columell. iv. 12. 1.

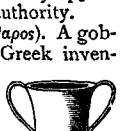
3. A machine used for suspending horses with broken legs, to keep their feet off the ground while the bone is setting. Veget. *Vet.* iii. 47. 2.

4. In architecture, CANTERII (ἀμείβοντες, συστάται) are the *canthers* or *principal rafters* in the timber work of a roof (see MATERIATIO, *f.f.*); their upper ends meet together, and form the apex of the pediment; their lower extremities rest upon the tie-beams (*tigna*); and in the finished building are represented externally by mutules (*mutuli*), which are, therefore, carved to represent the projecting extremities of a series of rafters. Vitruv. iv. 2. 1. and 3.

CANTERI'OLUS (ὀκρίβας). A *painter's easel;* represented in the annexed engraving, with the picture on it, from a Roman bas-relief, precisely similar to those still in use. The Greek term for this contrivance is well authenticated; but the Latin one here given, upon the authority of Riddle's English-Latin Dictionary, though sufficiently appropriate, wants a positive authority.



CANTH'ARUS (κάνθαρος). A goblet, or drinking cup, of Greek invention. It was furnished with handles (Virg. *Ecl.* vi. 17.); and was the cup particularly sacred to Bacchus (Macrob. *Sat.* v. 21.), as the *scyphus* was to Hercules; consequently in works of art, both painting and sculpture, a vessel of the form here engraved, from a fictile original, is constantly represented in the hands of that divinity.



2. A vase into which the water of an ornamental fountain is discharged, formed in the imitation of the drinking cup. Paul. *Dig.* 30. 41.

3. A sort of boat, the peculiar properties of which, however, are unknown. Macrob. *Sat. l. c.* Aristoph. *Pac.* 143.

CANTHE'RIUS. See CANTERIUS.

CANTHUS (ἐπίσωτρον). The *tire of a wheel;* a hoop of iron or bronze fastened on to the felloe, to preserve the wood from abrasion. (Quint. i. 5. 8.) The Greek name occurs in Homer (*Il.* v. 725.); the Latin one, though used by Persius (*Sat.* v. 71.), is noted as a barbarism by Quintilian (*l. c.*), who considers it to be a Spanish, or an African, word.

CANTO. Used in the same senses as CANO.

CANUM (κανοῦν). A Greek basket, made of reed or osiers, more usually termed CANISTRUM in Latin. Festus, *s. v.* Varro, *L. L.* v. 120.

CANUSINA'TUS. Wearing a garment wove from the wool of Canusium, now *Canosa*. Suet. *Nero*, 30. Mart. *Ep.* ix. 23. 9.

CAPE'DO. An earthenware wine jug, with a handle, such as was used in early times at the sacrifice. (Cic. *Parad.* i. 2.) Same as CAPIS.

CAPEDUN'CULA. Diminutive of the preceding. Cic. *N. D.* iii. 17.

CAPILLAMEN'TUM. A wig of false hair, but particularly one in which the hair is very long and abundant, like a woman's head of hair. Suet. *Cal.* 11. Pet. *Sat.* 110. 5. Tertull. *Cult. Fœm.* 7. and GALERUS 3.

CAPIL'LUS. The hair of the head in general, and without reference to its quality or character; *i. e.* equally applied to any description of hair, whether long or short, straight or curly, dressed or undressed. Cic. Ov. Hor. Cæs. Nep., &c.

2. Also applied to the hair of the beard (Cic. *Off.* ii. 7. Suet. *Nero*, 1.); and to the fur of animals. Catull. 25. 1. Aul. Gell. xii. 1. 4.

CAPIS. A wine jug (Varro, *ap.* Non. *s. Armillum*, p. 547.) of early form and usage, made of earthenware, and having a single handle, from which circumstances the Roman grammarians derive its name. (Varro, *L. L.* v. 121. Festus, *s. v.*) In the early and simple ages of Roman history, earthenware vessels of this description were of common use, both for religious and other purposes (Liv. x. 7. Pet. *Sat.* 52. 2.); but with the increase of luxury, they were relinquished for the more elegant Greek forms, or were made of more costly materials (Plin. *H. N.* xxxvii. 7.), though still retained for purposes of religion, which acquires additional veneration and respect by the preservation of ancient forms and usages; consequently, they are frequently represented on coins and medals struck in honour of persons belonging to the priesthood, similar to the figure here introduced, which is copied from a bronze medal of the Emperor Marcus Aurelius Antoninus, on which he is represented in the character of an augur.

CAPISTE'RIUM. A vessel employed for cleansing the ears of corn after they had been threshed out and winnowed. It appears to have been something in the nature of an *alveus*, or wooden trough, into which the corn was put and shaken up, so that the heavy grains subsided to the bottom, while the light ones and any refuse admixture which might have been left amongst them after the winnowing, arose to the top, and could be easily separated from the rest. Possibly also water was employed in the operation. Columell. ii. 9. 11. Compare Apul. *Met.* ix. p. 193.

CAPISTRUM (φορβειά). A *halter* or *head-stall* for horses, asses, or oxen. (Varro, *R. R.* ii. 6. 4.

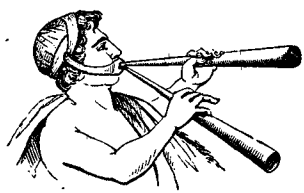
Ov. *Met.* x. 125.) The example is from the Column of Trajan.

2. A nose piece, with spikes sticking out from it, to prevent the young of animals from sucking after they had been weaned, such as is commonly used with calves at the present day. Virg. *Georg.* iii. 399.

3. A ligature employed in training vines, for fastening them to the uprights or cross-bars of a trellis. Columell. iv. 20. 3.

4. A rope employed for suspending the end of the press beam (*prelum*) in a wine or oil press. Cato, *R. R.* xii.

5. A broad leather band or cheek-piece, with an opening for the mouth, worn by pipers, like a halter, round the head and face, in order to compress the lips and cheeks when blowing their instruments, which enabled them to produce a fuller, firmer, and more even tone, as shown by the annexed illustration, from a bas-relief



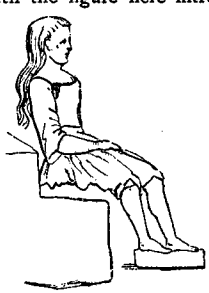
at Rome. It does not appear to have been always used, for pipers are as often represented in works of art without such an appendage as with it; nor does the Latin name occur in any of their classical writers, though the Greek one is well authenticated. Aristoph. *Vesp.* 582. Soph. *Tr.* 753.

CAPITAL. A small kerchief of

woollen cloth (Varro, *L. L.* v. 130.), worn in early times by the Roman women round the head, to keep the hair from flowing loose; and subsequently retained as a peculiarity in costume by young females attached to the services of religion, such as the Flaminica, or attendant upon the wife of the Flamen Dialis. Varro, *l. c.* Festus, *s. v.*

CAPITEL'LUM. Same as CAPITULUM.

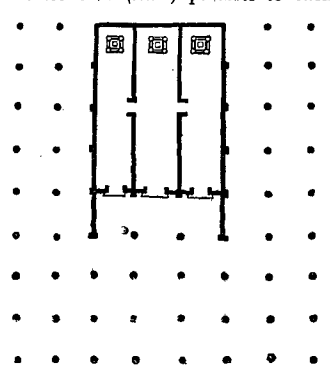
CAPIT'IUM. An article of female attire, worn upon the upper part of the person, and over the bosom (Varro, *L. L.* v. 131. Id. *de Vit. Pop. Rom. ap.* Non. p. 542.), but whether in the nature of a *spencer* or of a *corset*, it is difficult to determine. Aulus Gellius notes the word as obsolete and peculiar to the common people; but in a passage from Laberius quoted by him (xvi. 7. 3.), it is described as of gaudy colours, and worn outside the tunic; a description which agrees precisely with the style, appearance, and manner in which the peasant women of Italy wear their corsets at the present day, and with the figure here introduced,



from a sepulchral marble published by Gori (*Inscript. Antiq. Flor.* p. 344.), evidently intended to represent a female of the lower class, from the rough stone seat on which she sits, whilst another figure, in the original, assists at her toilet.

CAPITO'LIUM. The *Capitol;* one of the seven hills of Rome, originally called *Mons Saturnius*, a name which was subsequently changed into *Mons Tarpeius*, in allusion to the virgin Tarpeia, who was said to have been killed and buried there by the Sabines; and finally, during the legendary period referred to as the reign of Tarquinius Superbus, into *Mons Capitolinus* or *Capitolium*, because a human head (*caput*) was believed to have been found there in digging the foundations for the temple of Jupiter. (Varro, *L. L.* v. 41, 42. Liv. i. 55.) The hill was divided into two summits, with a level space between them: the northern and more elevated one of the two, on which the church of *Ara Celi* now stands, being made into a fortress, was termed the *Arx*, or citadel; the lower one on the south, now *Monte Caprino*, being occupied by the famous Capitoline temple. Niebuhr, *Hist. Rom.* vol. i. p. 502. transl.

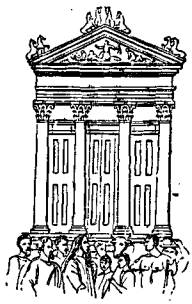
2. The *Capitoline temple;* constructed by the last Tarquin upon the southern summit of the Mons Capitolinus, in honour of the three principal Roman deities, Jupiter, Juno, and Minerva. It comprised three distinct cells (*cellæ*) parallel to each



other, but enclosed by one roof, terminating in a single pediment; the centre one was dedicated to Jupiter, that on the right hand of his statue,

i.e., on the left of the spectator when fronting the edifice, to Minerva, and the other to Juno. The ground-plan was a parallelogram, possessing only a slight difference between its width and length. A triple row of columns supported the pediment in front, and a double one formed a colonnade on each of the flanks; but the rear, which was turned from the city, had no colonnade. (Dionys. iv. 61.) The plan here given is designed in accordance with the above description from Dionysius, in order to convey a clear notion of the internal arrangement of this remarkable edifice, which was constructed upon a plan so different from that usually adopted in their religious buildings by the Greeks and Romans. It is true that the temple described by Dionysius was the one existing in his own day, which was built by Sylla, and dedicated by Catulus; but we have it upon record, that, from a feeling of religious veneration, the original *ground-plan* was never altered. Tac. *Hist.* iv. 53.

As regards the exterior elevation of this famous temple, nothing but a few blocks of large stones, which formed the substruction, now remain to give a faint idea of all its former splendour; and the representations of it, which appear upon coins, medals, and bas-reliefs, are too minute and imperfect in respect of details to afford a fair conception of its real character and appearance. It was thrice destroyed by fire, and three times rebuilt, but always upon the former site, and with the same ground-plan. The first structure was certainly of the Etruscan order described by Vitruvius, for the architects who built it were sent for from Etruria for the purpose. (Liv. i. 56.) When rebuilt for the first time by Sylla, the only difference made consisted in changing the order into the Corinthian, for the columns were brought from the temple of Jupiter Olympius at Athens (Plin. *H. N.* xxxvi. 5.); which Vitruvius expressly says (*Proem.* vii. 17.) were Corinthian, and some of them are still remaining there to prove the fact; and the same plan and architectural order were still preserved under Vespasian (Tac. *Hist.* iv. 53.); as also in the fourth structure raised by Domitian, as testified by the illustration here annexed,



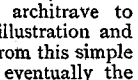
which is taken from a bas-relief belonging to the triumphal arch of Marcus Aurelius, which represents that emperor performing sacrifice in front of the Capitoline temple; and although the sculpture does not present a faithful representation of the real elevation, it will be observed that the principal characteristics are sufficiently indicated—the Corinthian order of the columns, and the three separate cells, which are expressed by the unusual appearance of three entrance doors. It is also well known to those who are conversant with the works of antiquity, that the ancient artists, both Greek and Roman, adopted as a constant practice of their school, a certain conventional manner of indicating, rather than representing, the accessories and localities amongst which the action expressed took place; instead of the matter-of-fact custom now prevailing of giving a perfect delineation, or, as it were, portraiture, of the identical spot and scene.

3. *Capitolium vetus.* The *old Capitol*; a small temple on the Quirinal hill, dedicated to Jupiter, Juno, and

Minerva, and supposed to have been built by Numa. This name, however, was not given to it until *after* the erection of the more famous edifice on the Capitoline hill, when it was adopted, in order to distinguish the two; which Martial distinctly does in the following verse — *inde novum, veterem prospicis inde Jovem.* Mart. *Ep.* vii. 73. Id. v. 22. Varro, *L. L.* v. 158. Val. Max. iv. 4. 11.

CAPITULUM (ἐπίκρανον, κιονόκρανον). The *capital of a column;* which, in the infancy of building as an art, was nothing more than a simple abacus, or square tablet of wood, placed on the top of a wooden trunk, the original column, to form a broad bed for the architrave to rest upon. (See the illustration and article ABACUS 6.) From this simple beginning, it became eventually the principal ornament of a column, and a prominent feature by which the different architectural orders are distinguished; being, like them, and strictly speaking, divided into three kinds, the Doric, Ionic, and Corinthian capitals, which, with the Roman alterations, make five varieties in use amongst the ancients; for the Tuscan, of which no example remains, is only a species of Doric; and the Composite is formed by a union of the Ionic and Corinthian, having the foliage of the latter surmounted by the volutes of the former—a bastard capital introduced in the Imperial age, when the genius for invention was succeeded by a love for novelty and splendour, and first employed in the triumphal arches at Rome, where a specimen is still to be seen on the arch of Titus.

1. *Capitulum Doricum.* GREEK. The Greek Doric capital, which is the simplest of all, being divided into no more than three principal parts: the large square *abacus* at the top, retaining in this order its primitive character to the last; the *echinus* or quarter round, immediately below it; and the *anuli*, or anulets, just above the neck of the shaft. The example represents a Doric capital from the Parthenon.



2. ROMAN. The Doric of the Romans is more complicated and varied in its parts. Instead of the simple *abacus*, they substituted a moulded *cymatium* and fillet; in place of the *echinus*, an ovolo, often broken by carving, as in the example; instead of the anulets, either an astragal (*astragalus*), or a bead and fillet. The example is from a Roman Temple near Albano.

3. *Capitulum Ionicum.* GREEK. The Greek Ionic capital consists of two leading features: the *abacus*, which is smaller and lower than in the Doric, but still square in its plan, though moulded on the exterior faces; and the volutes (*voluta*), or spiral mouldings on each side of the front, which are frequently connected by a pendent hem or fold, as in the example, and hang down much lower than the sculptural *echinus* between them. The example is from a Greek temple near the Ilyssus.

4. ROMAN. The Roman Ionic does not differ very materially, nor in its essential parts, from the Greek specimens, excepting that it is often elaborately covered with carving; the volutes are in general smaller, and the tasteful hem which hangs down between them in the preceding engraving is never introduced; but that is not to be considered as a uniform characteristic of the Greek order; it does not occur in the temple of Bacchus at Teos (introduced *s.* DENTICULUS), nor in other existing edifices. The example is from the temple of Fortuna Virilis at Rome.

5. *Capitulum Corinthium.* The Corinthian capital is the richest of all the pure orders, and the specimens now remaining of it in Greece and Italy do not materially differ in any characteristic point. It consists of an *abacus*, not square, like that of the Doric and Ionic capitals, but hollowed on the sides, and having the angles cut off, and a rosette (*flos*) or other similar ornament in the middle. Under the abacus are small volutes (*helices*, Vitr. iv. 1. 12.), bending downwards like stalks, two of which meet under each angle of the abacus, and two in the centre of each face of the capital, where they sometimes touch, and sometimes are interwoven with each other. The whole is surrounded by two circular rows of leaves (*folia*), each leaf of the upper row growing between and behind those of the lower one, in such a manner that a leaf of the upper row falls in the centre of each of the four faces of the capital. In the best examples, these leaves are carved to imitate the acanthus, or the olive tree, which last is represented in the engraving, from the portico of the Pantheon at Rome.

6. A small circular head-piece, affixed to the top of the tablets used by the Roman children at their schools. (Varro, *R. R.* iii. 5, 10.) It had an eye in its centre, through which a thong or cord was passed, and by which it was slung upon the arm when carried (Hor. *Sat.* i. 6. 74.), or hung up upon a peg, when put by, as in the example, from a Pompeian painting.

7. In military engines, such as the *ballista* and *catapulta*, the *capitulum* appears to have been a cross-bar with holes in it, through which the cords passed, by the tension of which the missile was discharged (Vitruv. i. 1. 18. Id. x. 10. 2. Id. x. 12. 2.); but as the mechanical construction of these machines has not been ascertained, any attempt to determine their component parts would only be conjectural, and unsatisfactory.

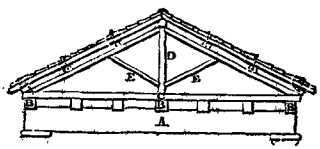
CAPRA'RIUS (*αἰπόλος, αἰγελάτης*). A *goat-herd*, who drove out a flock of goats to pasture; of which

animals the ancients kept large flocks upon their farms. (Varro, *R. R.* ii. 3. 10.) The qualities required in him were strength, activity, boldness, and great powers of enduring fatigue, as goats always scatter themselves to browze, and the places which afford their best pasturage are abrupt and precipitous steeps in mountain districts, which abound with brushwood, wild herbs, and flowers. (Columell. vii. 6. 9. Varro, *R. R.* ii. 3. 7.) The illustration represents one of the goat-herds of Virgil's Eclogues, from a MS. in the Vatican.

CAPRE'OLUS. Literally a roe-buck or chamois; and thence an instrument used in husbandry, for raking up and loosening the soil, formed with two iron prongs (Columell. xi. 3. 46.), converging together like the horns of the chamois, as shown by the annexed figure, which is copied from an ancient ivory carving in the Florentine Gallery, where it appears in the hands of a figure standing, with a goat by its side, in

the midst of a vineyard, thus identifying its object and name.

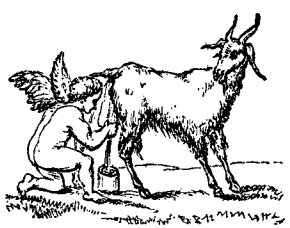
2. (συγκύπτης.) A *brace* or *strut* in carpentry; *i.e.*, a piece of timber placed in a slanting position in a trussed partition, or in the frame of a roof (E E in the illustration), in



order to form a triangle by which the whole construction is made stronger and firmer. In this sense, the word is mostly used in the plural, because they are generally inserted in pairs, meeting together at bottom, and diverging upward, like the horns of the chamois. Cæs. *B. C.* ii. 10. Vitruv. iv. 2. 1.

CAPRI'LE. A goat-house. Columell. vii. 6. 6. Varro, *R. R.* ii. 3. 8.

CAPRIMUL'GUS. A *milker of goats;* the milk of which animals was



extensively used by the ancients. (Catull. xxii. 10.) Properly speaking, the *caprimulgus* was a slave belonging to the *familia rustica*, but in the illustration, from a painting at Pompeii, he is represented as a genius, pursuant to the common practice of the ancient schools in similar cases.

CAP'RIPES. *Goat-footed;* a form commonly attributed by poets and painters to Pan and the Satyrs, in order to indicate their libidinous and dissolute propensities. (Lucret. iv. 583. Hor. *Od.* ii. 19. 4.) The

illustration is taken from a Pompeian painting.

CAPRO'NÆ (προκόμιον). The locks of hair which fall down over the centre of the forehead from the

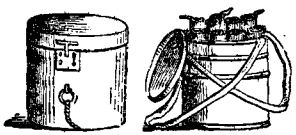
top of the head, distinctly marked in the illustration annexed, from a supposed statue of Adonis found in the amphitheatre of Capua. Non. Marc. *s. v.* p. 22. Appul. *Flor.* i. 3. 3.

2. The *forelock of a horse;* when it falls over the forehead, as in the example, from an engraved gem,

instead of being tied up into a tuft

(*cirrus*), a very common practice. Festus, *s. v.* Xen. *Equest.* v. 6.

CAPSA. A deep, circular, wooden box or case (Plin. *H. N.* xvi. 84.), in which things are deposited to be removed from place to



place, but more especially employed for the transport of books. (Cic. *in Cæcil. Div.* 16. Hor. *Sat.* i. 4. 22. *Ib.* 10. 63.) The illustration represents two of these boxes, one open with the rolls or volumes inside it, from a Pompeian painting; the other, with the lid shut down and locked, from a MS. of Virgil in the Vatican. Both have straps attached, for the convenience of carrying them about.

CAPSA'RIUS. A slave who carried his young master's *capsa*, or box of books to and from school. Suet. *Nero*, 36. Juv. *Sat.* x. 117.

2. (*Ἱματιοφύλαξ.*) A slave attached to the service of the public baths, whose duty it was to take charge of the wearing apparel left by the bathers in the undressing room, to prevent their being stolen; a species of theft frequently occurring at Rome. Paul. *Dig.* i. 15. 3. Compare Ov. *Art. Amat.* iii. 639. Plaut. *Rud.* ii. 3. 51.

CAPSEL'LA. A double diminutive of CAPSA; a very small box, in which dried fruits were kept (Ulp. *Dig.* 33. 7. 12.), or women's trinkets; sometimes suspended from a chain round their necks. Pet. *Sat.* 67. 9.

CAP'SULA. Diminutive of CAPSA; a small box for books or other things (Catull. lxviii. 36.); hence the expression *homo totus de capsula* (Seneca, *Ep.* 115.), a fop, or, as we also say, who looks as if he had just come out of a *band-box*.

CAPSUS. The body or interior of a carriage; like our expression, the inside of a coach. (Vitruv. x. 9. 2.) See the illustrations to CARPENTUM.

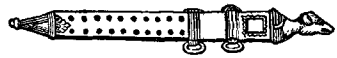
2. A cage or enclosure for confining animals. Vell. i. 16.

CAP'ULA. Diminutive of CAPIS; a small wine jug or drinking-cup, with a handle to it, which was used with the circular drinking table termed *cilibantum*. (Varro, *L. L.* v. 121. Id. *de Vit. Pop. Rom. ap.* Non. *s.* Armillum, p. 547.) Vessels of this form and character are frequently represented upon round tables at which parties are drinking, in the paintings of Pompeii, from one of which the annexed illustration is taken.

CAPULA'RIS. See CAPULUS 3.

CAPULA'TOR. A person employed in the process of oil making, whose business it was to pass and repass the oil from one vat to another, or from the vat into jars for the purpose of refining it, which he did with a sort of ladle or vessel with a handle, similar in form and character to the *capis* or *capula*, from which the name originates. Cato, *R. R.* lxvi. 1. Columell. xii. 52. 10.

CAP'ULUS (*κώπη*). The handle or haft of any implement which has a straight handle, such as a sickle (Columell. iv. 25. 1. see FALX); of a sceptre (Ovid. *Met.* vii. 506. see SCEPTRUM), as contradistinguished from *ansa*, which represents a curved or bent one. More especially, the *hilt of a sword*, which was made of

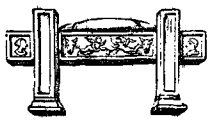


wood, bone, ivory, silver, or gold, and sometimes inlaid with precious stones, and mostly without a guard. (Virg. *Æn.* x. 506. Tac. *Ann.* ii. 21. Spart. *Hadr.* 12. Claud. *de Laud. Stil.* ii. 91.) The illustration is copied from an original found at Pompeii.

2. Poetical for *stiva;* the handle

of a plough, which the ploughman held in his hand to direct its course. (Ov. *Pont.* i. 8. 57.) See STIVA, and the illustration *s.* ARATOR.

3. The *bier* on which a dead body was carried out. (Festus, *s. v.* Serv.



ad Virg. *Æn.* vi. 222. Lucilius and Novius, *ap.* Non. *s. v.* p. 4.); whence the epithet *capularis* is applied to designate one who is near his death, or ready for his bier. (Plaut. *Mil.* iii. 1. 33.) The illustration is from a bas-relief on a marble sepulchre near Rome.

CA'RABUS. A small boat made of wicker-work, like the Welsh

"coracle," and covered with raw hides. (Isidor. *Orig.* xix. 1. 26.) The illustration is given by Scheffer (*Mil. Nav.* p. 810.), from an old MS. of Vitruvius. The lines down the sides, which are more distinct in the original, show the seams where the hides are sewn together. The form of the tiller and rudder, as well as its position at the stern of the boat, which is a very unusual one, but is also seen on a sepulchral marble in Boldetti (*Cimiterj*, p. 366.), indicates a late period.

CARACAL'LA. An article of dress worn by the Gauls, which occupied the same relative position in their attire as the χιτών of the Greeks and *tunica* of the Romans. It differed, however, from them in form and size; for it was a tight vest, with long sleeves, the skirts of which reached about half-way down the thighs, and were slit up before and behind as far as the fork, like a modern frock-coat. (Strabo, iv. 4. 3. Edict. Diocl. 21. Compare Mart. *Ep.* i. 93. 8., where it is termed *palla*

Gallica.) This explanation depends mainly upon the passage of Strabo cited above, who says, in describing the costume of the Gauls, that they left the hair to flow in its natural profusion, and wore a *sagum* and long trowsers; but that, instead of tunics, they wore a vest with long sleeves, which was slit up before and behind as far as the fork—ἀντὶ δὲ χιτώνων σχιστοὺς χειριδωτοὺς φέρουσι μέχρι αἰδοίων καὶ γλουτῶν—a description agreeing exactly with the costume of the figures introduced above, which are taken from two small bronzes found at Lyons, and exhibit all the characteristics here mentioned, as well as some others peculiar to the ancient inhabitants of Gaul; viz., the profusion of hair arranged in the Gallic fashion (see the illustration *s.* CIRRUS I., where an example is introduced upon a larger scale), and not unlike the style usually represented on the heads of Jupiter and Æsculapius, a circumstance which led the Count Caylus and Montfaucon into the error of mistaking these figures for personations of those deities,—the shoes of the particular character worn by the Gauls (see GALLICÆ, where there is another example upon a larger scale),—the *sagum* on the shoulders of the right-hand figure,—the *torquis* round the neck of the other,—and the slit in front of the dress, which is

very plainly indicated in both. In a Pompeian caricature (inserted *s.* PICTOR) a corresponding slit is shown at the back of a similar vest. The trowsers alone are wanting to both figures; which may arise from the caprice of the artist, or from the markings by which they were indicated in the originals having been lost or overlooked from the effects of age. The passage of Strabo has always been interpreted as if it meant a χιτών of the kind called σχιστός; but that opened at the side (see the illustration *s.* TUNICA, 5.), whereas the words above quoted distinctly imply that the garment they describe was slit up before and behind.

2. A dress of similar description, introduced at Rome by the emperor Aurelius Antoninus Bassianus, whence he received the nickname of Caracalla (Anton. Caracall. 9. Aurel. Vict. *Vit. Cæs.* 21. Id. *Epit.* 21.), which only differed from its Gallic original in being much longer, reaching down to the ankles, and sometimes also furnished with a hood. From this time it came into general use amongst the common people, and was subsequently adopted by the Roman priesthood, amongst whom it is still retained under the name of *sottana*, a vest which precisely resembles the Gaulish jerkin of the preceding cuts, with the skirts lengthened to the feet.

3. *Caracalla Major.* The long caracalla of the Romans, last described. Edict. Dioclet. 21.

4. *Caracalla Minor.* The short caracalla of the Gauls, first described. Edict. Dioclet. *l. c.*

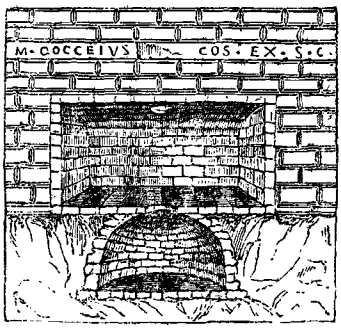
CAR'BASUS (κάρπασος). A fine sort of flax produced in Spain, whence the name is given to anything made from it; as a linen garment (Virg. *Æn.* viii. 34.); the awning stretched over the uncovered part of a theatre or amphitheatre, as a shield against the sun and rain (Lucret. vi. 109. see VELUM); the sail of a ship (Virg. *Æn.* iii. 357. VELUM); the Sibylline books, which were made of linen. Claud. *B. Gil.* 232., &c.

CARBAT'INÆ (καρβάτιναι or καρπάτιναι). The commonest of all the kinds of coverings for the feet in use amongst the ancients, and peculiar to the peasantry of southern countries, Asiatics, Greeks, and Italians. (Xen. *Anab.* iv. 5. 14. Pollux, vii. 22. Hesych. *s. v.*) They consisted of a

square piece of undressed ox-hide, placed under the foot, as a sole; then turned up at the sides and over the toes, and fastened across the instep and round the lower part of the leg by thongs passing through holes on the edges, in the same way as with the *crepida*, on which account they are also called by that name in Catullus (98. 4.). The single piece of hide, which in fact constitutes the whole shoe, serving both for sole and upper leather, also explains the meaning of the epithets by which they are described in Hesychius—μονόπελμον and μονόδερμον, *i. e.*, having the sole and upper leather *all in one.* Foot coverings of this sort are almost universally worn by the Italian peasantry at this day, as represented in the illustration, from a sketch made by the writer, which is introduced here in preference to an ancient example, on account of the clear idea it gives of the material and manner in which they were made; but the Greek vases and Pompeian paintings afford many specimens of the same; as in Tischbein, 1. 14. Museo Borbon. xi. 25. and the right-hand figure at p. 31. of this work *s.* ANABOLIUM.

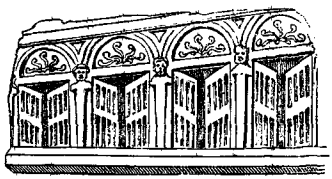
CARCER (κάρκαρον). A *prison* or *gaol.* The Roman prisons were divided into three stories, one above the other, each of which was appropriated to distinct purposes. The lowermost (*carcer inferior*, γοργύρη)

was a dark underground dungeon, having no other access but a small



aperture through the floor of the cell above, and was used not for detention, but as the place of execution, into which the criminal was cast in order to undergo his sentence, if condemned to death. The middle one (*carcer interior*), constructed immediately over the condemned cell, and on a level with the ground, but having, like the preceding, its only access through an aperture in the roof, served as a place of confinement where the punishment of imprisonment in chains (*custodia arcta*) was expiated, or until the sentence, if a capital one, was about to be carried into effect. The upper one, forming a story above the ground, was provided as a place of detention for those convicted of minor offences, or who were only condemned to an ordinary term of imprisonment (*custodia communis*), in which the confinement was much less severe, the prisoners not being chained, nor excluded from the enjoyment of air and exercise. Thus we may understand with precision the sort of confinement to which Dolabella was subjected by Otho—*neque arcta custodia, neque obscura* (Tac. *Hist.* i. 88.); *i. e.*, in the upper chamber of all, not in the close confinement of the *carcer interior* (the upper one in engraving), nor in the dark underground dungeon below. All these three divisions were apparent in the gaol of Herculaneum, when it was excavated; and the two lower ones still remain entire in the prisons constructed by Ancus and Servius, near the Roman Forum, a section of which is introduced above, showing their relative positions and plan of construction. The wall at the top, with the inscription, commemorating the person by whom it was repaired, faced the forum, and enclosed the upper story, now decayed.

2. The stalls in the circus where the chariots were stationed before the commencement of a race, and to which they returned after its conclusion. (Ovid. *Her.* xviii. 166. Auct. ad Herenn. iv. 3.) These were vaults closed in front by large wooden



gates, and usually twelve in number (Cassiodor. *Var. Ep.* iii. 51.), whence the word is mostly used in the plural (Cic. *Brut.* 47. Virg. *G.* i. 512.). One was appropriated to each chariot, and the whole were situated at the flat end of the race-course under the *oppidum*, six on each side of the *porta pompæ*, through which the procession entered. Their relative position as regards the course is shown on the ground-plan of the CIRCUS (*s. v.*), on which they are marked A A, and an elevation of four *carceres*, with their doors open (*cancelli*), is here given, from a bas-relief in the British Museum.

CARCHE'SIUM (καρχήσιον). A drinking-cup of Greek invention, having a tall figure, slightly contracted at its sides, with slender handles which reached from the rim to the bottom (Macrob. *Sat.* v. 21.). It was used as

a goblet for wine (Virg. *Georg.* iv. 380.), or milk. (Ovid. *Met.* vii. 247.) The figure in the engraving is from a painting in the tomb of Caius Cestius, one of the *Epulones* or citizens who had the duty of providing a sumptuous banquet in honour of Jupiter. The locality where it is represented, and its perfect correspondence with the description of Macrobius, seem quite sufficient to identify the name and form.

2. An apparatus attached to the mast of a ship, just above the yard (Lucil. *Sat.* iii. 14. ed. Gerlach. Lucan. v. 418.), in which part of the tackle worked (Serv. *ad* Virg. *Æn.* v. 77. Non. *s. v.* p. 546.), and into which the seamen ascended to keep a look-out, manage the sails, and discharge missiles, as seen in the illustration, from a painting in the Egyptian tombs. It thus answers in

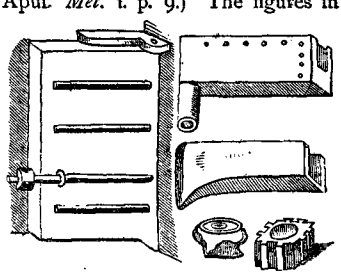
some respects to what our seamen call the "tops," but received its name from a real or fancied resemblance to the drinking-cup figured in the last woodcut.

3. *Carchesium versatile.* The same apparatus, when made to revolve round the mast, and act as a crane for the loading and unloading of merchant vessels, by means of a cross-bar or crane-neck inserted horizontally into it. (Vitruv. x. 2. 10. Schneider, *ad l.*) Our seamen make use of the yard-arm in a manner not dissimilar.

CARDINA'LIS. See SCAPUS.

CARDINA'TUS. See CARDO 4.

CARDO. A *pivot* and *socket*, forming an apparatus by means of which the doors of the ancients were fixed in their places, and made to revolve in opening and shutting; thus answering the same purpose as the hinges more commonly in use amongst us, though the contrivance was entirely different in its character. (See GINGLYMUS.) The Greeks distinguished each of these parts by distinct names, using στρόφιγξ for the *pivot*, and στροφεύς for the *socket* in which the pivot worked; but the Latin writers commonly include the whole apparatus under the term *cardo*, though they sometimes apply it to each of the parts separately, and sometimes to the whole style of the door-leaf (*scapus cardinalis*), that formed the axle by which the contrivance acted. (Plin. *H. N.* xvi. 77. *ib.* 84. Id. xxxvi. 24. §. 8. Plaut. *Asin.* ii. 3. 8. Virg. *Æn.* ii. 480. Apul. *Met.* i. p. 9.) The figures in



the annexed engraving will explain the nature of these objects, and the manner in which they were applied. The two top ones on the right hand exhibit a pair of bronze shoes from Egyptian originals in the British Museum, which were fastened on to the top and bottom of a door-leaf, to act as pivots (στρόφιγγες), for the wooden axles were cased with bronze to bear the wear and tear (Virg. *Cir.* 222. *æratus cardo*); the two lower ones on the same side are two boxes which were

let into the sill and lintel of the door-case to act as sockets (στροφεῖς), in which the pivots turned; the left-hand one, which is Egyptian, and of very hard stone, is now in the British Museum, and was actually used with the pivot shoe drawn immediately above it: the right-hand one is of bronze, and was found in the sill of a door at Pompeii; the teeth or flutings round the sides are to keep it firm in its place, and prevent it from turning in its setting with the working of the door; the left-hand figure is an Egyptian door from Wilkinson, and shows the manner in which the apparatus was attached and worked. Compare the illustration *s.* ANTEPAGMENTUM.

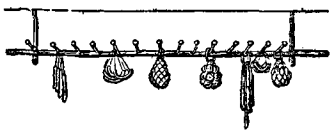
2. The pin or pivot at each extremity of an axle in machinery, by means of which the axle revolves in the sockets which receive them, as in a wheel-barrow, roller, and similar contrivances. Vitruv. x. 14. 1.

3. A *tenon* in carpentry; *i. e.*, the head of a timber cut into a particular form for the purpose of fitting into a cavity of the same size and shape in another piece, and so forming a joint (Vitruv. x. 14. 2.); hence *cardo securiculatus*, a tenon in the form of an axe, or as we call it, "dove-tailed." Vitruv. x. 10. 3.

CARE'NUM. The *must* of new wine inspissated by boiling down to two-thirds of its original quantity. Pallad. *Oct.* 18.

CARI'NA (τρόπις). The *keel*, or lowest piece of timber in the framework of a ship, running the whole length from stem to stern, and serving as a foundation for the entire fabric (Cic. *de Orat.* iii. 46.); including also the false keel or "keelson." Liv. xxii. 20. Cæs. *B. G.* iii. 13.

CARNA'RIUM. A frame suspended from the ceiling, and furnished with hooks and nails, for the purpose of hanging up cured provisions, dried fruits, herbs, &c., similar to those still used in our kitchens. (Plaut. *Capt.* iv. 4. 6. Pet. *Sat.* 135. 4. Id. 136. 1. Plin. *H. N.* xviii. 60.) The illustration is from a painting at Pompeii, in which it is



suspended from the ceiling of a tavern, and shows sausages, vegetables, and such things hanging by strings or in nets.

2. In a more general sense, a *safe* or *larder* for the preservation of fresh viands. Plaut. *Curc.* ii. 3. 45. Plin. *H. N.* xix. 19. n. 3.

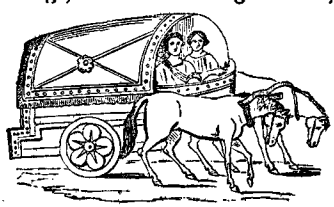
CAR'NIFEX. The public executioner, who inflicted torture and scourging upon criminals, and executed the condemned by strangling them with a rope. Plaut. *Capt.* v. 4. 22. Suet. *Nero*, 54.

CARNIFICI'NA. The place in which criminals were tortured and executed (Liv. ii. 23. Suet. *Tib.* 62.); viz., an underground dungeon beneath all the other cells of the gaol. The illustration represents the interior of

the *carnificina* in the state prisons at Rome, constructed by Servius Tullius, after whom it was called the Tullianum, and the identical spot in which the friends and accomplices of Catiline were executed by order of Cicero. The criminal was let down into it by a rope through the aperture in the ceiling, and his body dragged up again by an iron hook (*uncus*) after the execution. The small door-way on the left hand, though ancient, does not belong to

the original construction; it gives admission to a low subterranean gallery, now filled with rubbish, but which takes a direction towards the Tiber, and was, perhaps, intended for carrying the dead bodies to the river, when they were not dragged out of the prison for exposure on the Gemonian stairs.

CARPEN'TUM. A two-wheeled carriage, with an awning over it,



and curtains by which it might be closed in front (Prop. iv. 8. 23. Apul. *Met.* x. p. 224.); capable of containing two or three persons, usually drawn by a pair of mules (Lamprid. *Heliog.* 4.), and used by the Roman matrons and ladies of distinction from remote antiquity. (Ov. *Fast.* i. 619. Liv. v. 25.) The illustration, which belongs to the earliest times, is copied from an Etruscan painting (Micali, *Italia avanti i Romani*, tav. 27.), and represents a bride and bridegroom, or a married pair, as Livy describes Lucumo and his wife on their arrival at Rome (*sedens carpento cum uxore.* Liv. i. 34.).

2. *Carpentum funebre*, or *pompaticum*. A state *carpentum* or carriage, in which the urn containing the ashes of the great, or their statues, were

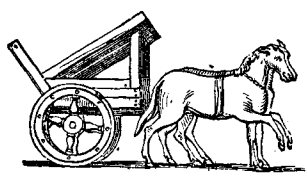
carried in the funeral procession. (Suet. *Cal.* 15. Id. *Claud.* 11. Isidor. *Orig.* xx. 12. 3.) These were likewise covered carriages, constructed upon the same principle as the preceding, but more showy and imposing in character, as may be seen by the example, from a medal struck in commemoration of one of the Roman empresses, its use being further implied by the form, which, it will be observed, is made in imitation of a tomb.

3. A cart employed for agricultural purposes, and apparently of very common and general use; for the same word is frequently applied in the sense of a *cart-load*, as of dung, &c., to indicate a certain quantity, which every one would immediately recognise, as in the English phrase, "a load." (Pallad. x. 1. Veget. *Mul. Med.* iv. 3. *Præf.*) It was probably built like the first of the two specimens, but of coarser workmanship, and without the awning.

CARPTOR. The *carver;* a slave whose duty it was to carve the dishes at grand entertainments before they were handed round to the guests. Juv *Sat.* ix. 110.

CARRA'GO. A species of fortification adopted by many of the barbarous nations with whom the Romans came into collision. It was effected by drawing up their waggons and war-chariots into a circle round the positions which they occupied. Amm. Marc. xxxi. 7. 7. Trebell. *Gallien.* 13. Veget. *Mil.* iii. 10.

CARROBALLIS'TA. A *ballista* mounted upon a carriage, and drawn by horses or mules for the convenience of transport from place to



place, or to different points in the scene of action. (Veget. *Mil.* iii.

24. Id. ii. 25.) The illustration represents an engine of this description, as it is expressed on the Column of Antonine; but it is too imperfect in point of detail, to give an adequate idea of the constructive principle upon which such machines acted.

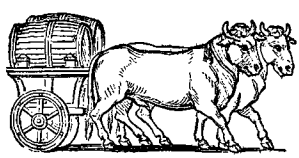
CARRU'CA or CARRU'CHA. A particular kind of carriage introduced at Rome under the Empire (at least mention of it first occurs in Pliny, and it subsequently becomes common in Suetonius, Martial, and others). Its precise form and character is a matter of mere conjecture; but it is clearly distinguished from the *covinus* and *essedum* by Martial (*Ep.* xii. 24.) and from the *rheda* by Lampridius (*Alex. Sev.* 43.). It was at all times a vehicle of costly description, and highly orna-

mented; at first, by carvings in bronze and ivory (Aurel. *Vopisc.* 46.), and afterwards by chasings in silver and gold. (Plin. *H. N.* xxxiii. 40. Mart. *Ep.* iii. 62.) This description agrees so far with the figure in the annexed engraving, representing the carriage of the præfect of Rome from the Notitia Imperii, and in which the metal ornaments are very apparent. It may, therefore, by a plausible conjecture, be regarded as affording a type of these conveyances, but the Latin writers certainly make use of the term at times in a general sense, without intending thereby to designate any particular build (as in Suet. *Nero*, 30. and Mart. *Ep.* iii. 47., where the same vehicle is indiscriminately termed *carruca* and *rheda*), and the word retained this usage in after times, for it contains the elements of the Italian *carrozza*, and our *carriage*, both of which are general expressions.

2. *Carruca dormitoria.* A close *carruca* (Scævol. *Dig.* 34. 2. 11.); the *carruca undique contecta* of Isidorus, *Orig.* xx. 12. 3.

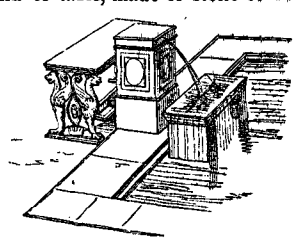
CARRUCA'RIUS. Belonging to a *carruca;* an epithet applied to the coachman who drove it (Capitol. *Maxim. jun.* 4.), and to the horses or mules which drew it. (Ulp. *Dig.* 21. 1. 38.) See the preceding word and illustration.

CARRUS. A small two-wheeled cart with boarded sides all round, used chiefly in the Roman armies for a commissariat and baggage waggon, as in the example, from the Column of Trajan, on which such



vehicles are frequently represented. The name is of Celtic origin, as was the vehicle itself, having been extensively employed by the ancient Britons, Gauls, Helvetii, &c. Sisenn. *ap.* Non. *s.v.* p. 125. Liv. x. 28. Cæs. *B. G.* i. 3.

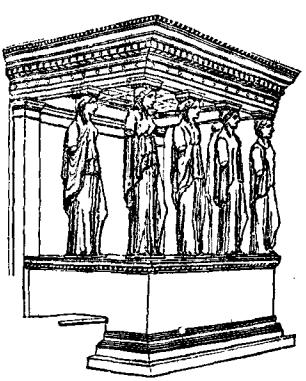
CARTIB'ULUM. A particular kind of table, made of stone or mar-



ble, with an oblong square slab for the top, and supported by a single central pedestal, or after the manner

of those now called *console tables* by our upholsterers. It was not used as a dining-table, but as an ornamental slab or sideboard for holding the plate and vases belonging to the household, and used to stand on one side of the *atrium* with the vessels arranged upon it. (Varro, *L. L.* v. 125.) This account from Varro is accurately illustrated by the engraving, which represents a marble table of the kind, as it was discovered on the margin of the *impluvium* in the house of the Nereids at Pompeii. Behind it is a fountain, and underneath it there is a sort of sink, divided into two compartments, into which the drainings or residue from the vessels were emptied before they were put upon the table.

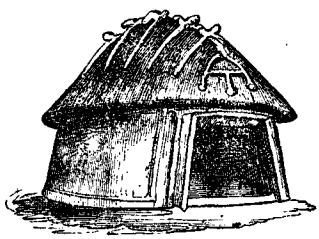
CARYAT'IDES (Καρυάτιδες). Female figures employed instead of columns by the ancient architects to support an entablature, as seen in the annexed engraving, which represents



the portico attached to the temple of Pandrosos at Athens. Vitruv. i. 1. 5.

CASA. Generally *a cottage;* understood in the same latitude of meaning which we apply to that word in our own language; for instance:—

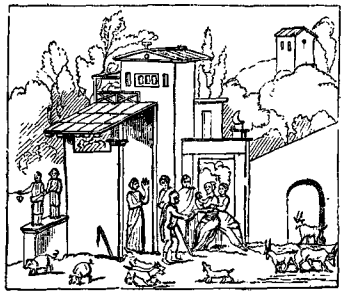
1. A cottage proper (Vitruv. ii. 1. 3. and 5. Pet. *Sat.* 115. 6.); the first regular effort in building of the pastoral ages, and which continued afterwards as the constant model for the residence of a village population. Of this description was the thatched cottage of Romulus on the Capitoline hill (*casa Romuli*, Vitruv. ii. 1. Pet. *Fragm.* 21. 6.), and those of the aboriginal inhabitants of Latium, of which the illustration here introduced



may be regarded as an authentic and highly curious example. It is copied from an earthenware vase now preserved amongst the Egyptian and other antiquities in the British Museum, but originally employed as a sepulchral urn, which was discovered in the year 1817 amongst several others in the form of temples, helmets, &c., at Marino, near the ancient Alba Longa, imbedded in a sort of white earth *under* a thick stratum of volcanic lava (the Italian *peperino*), which flowed from the Alban mount before its eruptions became extinct; previously to which period these vases must in consequence have been deposited there, an irresistible proof of their great antiquity. Visconti, *Lettera al Sigr. Giuseppe Carnevali, sopra alcuni Vasi sepolcrali rinvenuti nella vicinanza della antica Alba Longa.* Roma. 1817.

2. A *small country-house* (Mart. *Ep.* vi. 43.); built, as we should say, in cottage fashion, upon a far less grand or magnificent scale than the regular *villa* or country mansion, as represented in the annexed engraving, from a painting at Pompeii, which

affords a good idea of the small Roman country-house, with its court-



yard, outbuildings, and live stock. When Martial (*Ep.* xii. 66.) used the words *domus* and *casa* as convertible terms, it is purposely and pointedly, in order to insinuate that the *domus* or town-house was but a poor and ill-built one; *i. e.*, no better than a *casa* or cottage.

3. A bower or rustic arbour, made of osiers and branches, and sometimes

covered with vines, as in the example from the ancient mosaic of Prænestе. Tibull. ii. 1. 24.

4. A sort of wigwam or hut which the soldiery sometimes formed with branches of trees, as a substitute for a tent. Veget. *Mil.* ii. 10.

CA'SEUS (τυρός). *Cheese* (Varro, *L. L.* v. 108.); which the ancients made from the milk of cows, sheep, and goats (Varro, *R. R.* ii. 11.), and ate in a fresh state, like cream cheese, or dried and hardened. (Id. *ib.*) It was also pressed and made into ornamental shapes by boxwood moulds (Columell. vii. 8.-7.). Pliny (*H. N.* xi. 97.) enumerates the different places where the best cheeses were made.

CASS'IDA. Same as CASSIS.

CASSIDA'RIUS. An armourer who makes metal helmets. Inscript. *ap.* Murat. 959. 5.

2. An officer whose duty it was to take charge of the metal helmets in the Imperial armoury. Inscript. *ap.* Reines. 8. 70.

CAS'SIS, *-idis* (κόρυς). A casque or helmet made of metal, as contra-distinguished from GALEA, a helmet of leather (Isidor. *Orig.* xviii. 14. compare Tac. *Germ.* 6.); but this distinction is not always observed (Ov. *Met.* viii. 25., where both names are given to the same helmet); and as the latter is the more common name, the different kinds and forms are described and illustrated under that word.

CASSIS, *-is* (ἄρκυς). One of the nets employed by the ancients in hunting wild animals, such as boars and deer. (Isidor. *Orig.* xix. 5. 4. Ov. *A. Am.* i. 392. Mart. *Ep.* iii. 58.) It was a sort of purse or tunnel net, the mouth of which was kept open by branches of trees, and so deceived the animal who was driven into it, when it was immediately closed by a running rope (*epidromus*) round the neck. Yates, *Textrin. Antiq.* p. 422.

CASTELLA'RIUS. An officer who had the charge of superintending the public reservoir (*castellum*) of an aqueduct. Frontin. *Aq.* 117. Inscript. *ap.* Grut. 601. 7.

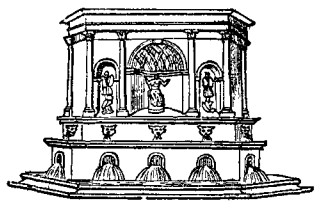
CASTEL'LUM. Diminutive of CASTRUM. A small fortified place or fortress in which a body of soldiers was stationed, either in the open country to protect the agricultural population from the incursions of hostile tribes, or on the frontiers, to guard the boundaries of the state, or in any other position which commanded the main road and lines of intercommunication. (Sisenn. *ap.* Non. *s.* Festinatim. p. 514. Cic. *Fam.*

xi. 4. Id. *Phil.* v. 4.) The illustration represents one of these for-

tified posts with its garrison, from the Vatican Virgil.

2. A small fortified town; so called because many of the forts, originally intended as mere military posts, grew into towns and villages from the neighbouring population flocking to them, and building their cottages about the fort, for the sake of protection; just as the baronial castles of the feudal ages formed a nucleus for many of the towns in modern Europe. Curt. v. 3.

3. The reservoir of an aqueduct; formed at its city termination, or at any part of the line, where a head of water was required for the supply of the locality; and into which the main pipes were inserted for the purpose of distributing the water through the various districts of a city. (Vitruv. viii. 6. 1. Plin. *H. N.* xxxvi. 24. § 9. Frontin. *Aq.* 35.) In ordinary situations, these were plain brick or stone towers containing a deep cistern or reservoir within them, but at the termination of the duct when it reached the city walls, the *castellum* was designed with a regard to ornament as well as use, having a grand architectural façade of one or more stories, decorated with columns and statues, and forming with its waste water a noble fountain which poured its jets through many openings into an ample basin below (Vitruv. *l. c.*); as seen in the illustration here inserted, which is a restoration of the *castellum* belonging to the Julian aqueduct, still remaining, though in



a dilapidated state, at Rome, near the church of S. Eusebio; but the details here introduced are authorised by an old drawing of the structure executed in the 16th century, when the principal ornaments were still in their original situations, and the whole in a much more perfect condition than at present.

4. *Castellum privatum.* A reservoir built at the expense of a certain number of private individuals living in the same district, and who had obtained a grant of water from the public duct, which was thus collected into one head from the main reservoir, and thence distributed amongst themselves by private pipes. Frontin. 106. compare 27.

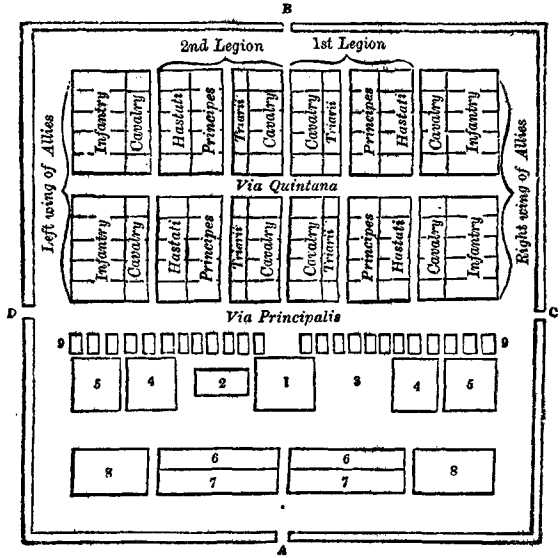
5. *Castellum domesticum.* A cistern which each person constructed on his own property to receive the water allotted to him from the public reservoir. Frontin.

6. A cistern or receptacle, into which the water raised by a water-wheel was discharged from the scoops, buckets, or troughs (*modioli*) which collected it. (Vitruv. x. 4. 3.) See ROTA AQUARIA.

CASTER'IA. A place in which the oars, rudders, and moveable gear of a vessel were laid up, when the ship was not in commission; or, as others think, a particular compartment in the vessel itself, to which the rowers retired to rest themselves when relieved from duty. Non. *s. v.* p. 85.

Plaut. *Asin.* iii. i. 16. Scheffer, *Mil. Nav.* ii. 5.

CASTRA. Plural of CASTRUM. An encampment, or fortified camp. The arrangement of a Roman camp was one of remarkable system and skill. Its general form was square, and the entire position was surrounded by a ditch (*fossa*), and an embankment (*agger*) on the inside of it, the top of which was defended by a strong fencing of palisades (*vallum*). Each of the four sides was furnished with a wide gate for ingress and egress; the one furthest removed from the enemy's position (A) was styled *porta decumana;* that immediately in front of it (B) *porta prætoria;* the one on the right hand (C), *porta principalis dextra;* the other on the



left (D), *porta principalis sinistra.* The whole of the interior was divided into seven streets or gangways, of which the broadest one, running in a direct line between the two side gates, and immediately in front of the general's tent (*prætorium*), was 100 feet wide, and called *Via Principalis.* In advance of this, but parallel to it, was another street, called *Via Quintana,* 50 feet wide, which divided the whole of the upper part of the camp into two equal divisions; and these were again subdivided by five other streets of the same width, intersecting the *Via Quintana* at right angles. The tents and quarters of the troops were then arranged as follows:—1. The *prætorium,* or general's tent. 2. The *quæstorium,* a space allotted to the quæstor, and the commissariat stores under his charge. 3. The *forum,* a sort of market-place. 4. 4. The tents of the select horse and volunteers. 5. 5. The tents of the select foot and volunteers. 6. 6. The *Equites Extraordinarii,* or extraordinary cavalry furnished by the allies. 7. 7. The *Pedites Extraordinarii,* or extraordinary infantry furnished by

the allies. 8. 8. Places reserved for occasional auxiliaries. 9. 9. The tents of the tribunes, and of the *præfecti sociorum*, or generals who commanded the allies. This completes the upper portion of the camp. The centre of the lower portion was allotted to the two Roman legions which constituted a consular army, flanked on each side by the right and left wings, composed of allied troops. The manner in which these were respectively quartered will be at once understood by the names of each, which are written in the engraving over their respective positions. Finally, the whole of the interior was surrounded by an open space, 200 feet wide, between the *agger* and the tents, which protected them from fire or missiles, and facilitated the movements of the troops within. The plan, drawn out after the description of Polybius, when the Roman armies were divided by maniples, is inserted in order to illustrate the general method upon which a Roman camp was constructed, and not as an authentic design from any ancient monument. Some of the minor details were necessarily altered after the custom of dividing the legions into cohorts, instead of maniples, had obtained; but the general plan and principal features of the interior distribution remained the same.

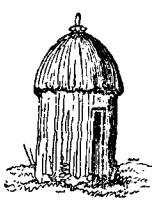
2. *Castra Prætoriana.* The permanent camp on the skirts of the city of Rome, in which the Prætorian guards were stationed. (Suet. *Claud.* 21. Tac. *Ann.* iv. 2.) A portion of the high brick wall which enclosed it, with one of the gates, is still to be seen standing near the Porta Pia, where it forms a part of the present city walls, into the general circuit of which it was taken when they were extended by Aurelian.

3. *Castra navalia* or *nautica.* A naval encampment; *i. e.*, a line of fortification formed round the ships of a fleet, to protect them from the enemy, when they were drawn up ashore. Cæs. *B. G.* v. 22. Nepos, *Alcib.* 8.

CASTRUM. An augmentative of CASA, meaning in its primary sense a large or strongly-built hut, and thence a fort or fortress; though the diminutive CASTELLUM was retained in more common use. Nepos, *Alcib.* 9. Virg. *Æn.* vi. 776.

CAS'TULA. A woman's *petticoat;* worn next the skin, and fastened under the breast, which it left exposed. (Varro, *de Vit. Pop. Rom. ap.* Non. *s. v.* Caltula, p. 584.) In early works of art, it is often represented as the only under garment, or sole article of the attire, similar to the figure in the engraving, from a bas-relief on an Etruscan tomb; but the Roman women mostly wore a tunic or some other article of dress over the breast and shoulders, so that the two covered the person as much as an upper and under tunic; in which case the upper part of the petticoat, as well as the bosom, is concealed under the skirts of the outer covering. In this manner it is worn by Silvia in the Vatican Virgil (p. 146.), and by a female figure amongst the Pompeian paintings. *Mus. Borb.* xiv. 2. compare xii. 57., where the *castula* is put on *over* a long-sleeved tunic, but fastened over the shoulders and round the waist in the same manner as above.

CA'SULA. Diminutive of CASA. Any very small cottage or humble dwelling in general; but, more especially, a temporary hut or cabin of a conical form, which sheep and goat-herds erected on the lands where

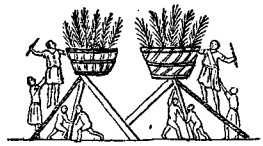


their flocks pastured; and agricultural peasants in the fields for their shelter at harvest time. (Plin. *H. N.* xxxv. 37. Juv. *Sat.* xi. 153.) The example is from a Pompeian painting representing a rustic scene; and the illustration introduced in CAPRARIUS shows a goat-herd's hut of similar character. The second meaning belonging to this word is also an evidence of the first.

2. A hooded cloak or capote; such as was worn by the country people, and universally given to Telesphorus, the attendant of Æsculapius, as he is represented in the annexed example, from an engraved gem. When the hood is drawn over the head, as here, the whole garment presents an appearance very similar to the cabin last described, and from this resemblance the term originated, being probably a sort of nick-name, or familiar word amongst the lower orders. Isidor. *Orig.* xix. 24. 17.

CATACLIS'TA sc. *vestis* (Apul. *Met.* xi. 245.; but neither the reading nor the meaning of the word is free from uncertainty). A term which some have interpreted to mean a dress kept shut up in the wardrobe, and only taken out to be worn upon great occasions as a holiday dress (Salmas. *ad.* Tertull. *de Pall.* 3.); others, with more apparent reason, a garment without any opening, but fitting tight and close to the person, like those commonly seen on Egyptian statues. Visconti, *Mus. Pio-Clem.* vi. 14.

CATAD'ROMUS. A rope extended in a slanting position from the ground to some elevated point in a theatre, upon which rope-dancers ascended and descended; a feat which, however extraordinary it may appear, is also recorded to have been performed in the Roman amphitheatre by an elephant with a rider on its back. (Suet. *Nero*, 11. compare *Galb.* 6. and Plin. *H. N.* viii. 2.) The illustration is from a medal of Caracalla; the slanting ropes and



the dancers on them are clearly indicated, while the baskets and palm branches on the top represent the prizes for those who succeed in reaching up to them.

CATAG'RAPHA (*τὰ κατάγραφα*). Paintings in which the figures are drawn in perspective, or, as the artists have it, *foreshortened*, so that, although the whole figure is represented, only a portion of it is seen by the spectator (Plin. *H. N.* xxxv. 34.); a practice now considered as indicating great skill on the part of the artist, but which the ancient painters seldom had recourse to. The illustration here introduced is from a

Pompeian picture, which represents Agamemnon conducting Chryseis on board the vessel which was to convey her to her father. The figure of Agamemnon is slightly foreshortened in its upper portion; but, slight as that is, it is the closest approximation toward such a mode of treatment discoverable in the whole of the

works executed by the artists of Pompeii. Even in the celebrated mosaic which represents the battle of Issus, the largest pictorial composition, and richest in number of figures, which has descended to us, the whole of them are represented in full front or side views, and in postures nearly erect, though in the most energetic action. But, with the exception of some arms and legs, and one horse which has his back turned to the spectator, there is no attempt at foreshortening the *figure* in the sense now understood, whereby an entire figure is portrayed upon the canvas, within a space which otherwise would only admit a part of it. Even the three men who are wounded, and upon the ground, have their bodies presented in profile, and at full length, their legs and arms only being slightly foreshortened. The same observations are equally applicable to the designs on fictile vases.

CATAPHRAC'TA (καταφράκτης). A term employed by Vegetius to designate generally any kind of breast-plate worn by the Roman infantry from the earliest period until the reign of the Emperor Gratianus. Veget. *Mil.* i. 20.

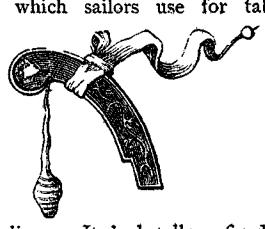
CATAPHRACTA'RIUS. Same as CATAPHRACTUS. Lamprid. *Alex. Sev.* 56. Ammian. xvi. 2. 5. *Ib.* 10. 8. and 12. 63.

CATAPHRAC'TUS (καταφράκτος). A heavy-armed cavalry soldier (Sallust. *ap.* Non. *s. v.* p. 556.),

whose horse, as well as himself, was covered with a complete suit of armour (Serv. *ad* Virg. *Æn.* xi. 770.), like the scaled back of a crocodile (Ammian. xxii. 15, 16.); more especially characteristic of some foreign nations; the Parthians (Prop. iii. 12. 12.), Persians (Liv. xxxvii. 40.), and Sarmatians (Tac. *Hist.* i. 79.), as shown by the illustration representing a Sarmatian cataphract, from the Column of Trajan.

2. Sisenna (*ap.* Non. *l. c.*) applies the same term to an infantry soldier, by which it is to be understood that he is armed cap-à-pie in heavy body armour, consisting of helmet, cuirass, cuisses, or thigh pieces, and greaves, as seen in the illustration *s.* OCREATUS.

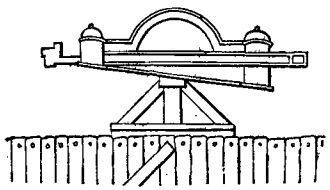
CATAPIRA'TES (βολίς). The *lead* which sailors use for taking



soundings. It had tallow fixed to the bottom, in the same way as now, for the purpose of ascertaining the nature of the ground, whether of sand, rock, pebbles, or shells, and if fit for anchorage or not. (Lucil. *Sat.* p. 82. 11. ed. Gerlach. Isidor. *Orig.* xix. 4. 10.) In the illustration, from a marble bas-relief, of which there is a cast in the British Museum, it is represented as hanging from the head of a vessel.

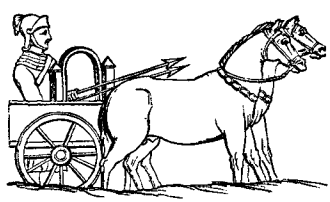
CATAPUL'TA (καταπέλτης). A military engine constructed principally for discharging darts and spears of great substance and weight (Paulus *ex* Fest. *s.* Trifax); whence it is sometimes put for the missile which it discharges. (Titin. *ap.* Non. *s. v.* p. 552. Plaut. *Pers.* i. 1. 27.) This machine is described in detail by Vitruvius (x. 15.), and it appears no

less than six times on the Column of Trajan, from one of which the annexed representation is taken; but



the details are not sufficiently circumstantial in any one of them to illustrate satisfactorily the words of Vitruvius, or to show the precise manner in which it acted, beyond the general fact that it projected the missile by the force of its rebound, when the cross bar was drawn back from one of the sides, and then allowed to fly to again with a recoil. It was also employed, in the same manner as the *ballista*, for projecting large blocks of stone (Cæs. *B. C.* ii. 9.); for which purpose the arch in the centre seems intended, in order to let the mass pass; and it was also placed at times upon a carriage, and transported by horses or mules, like the *carro-ballista*, as proved by the next woodcut.

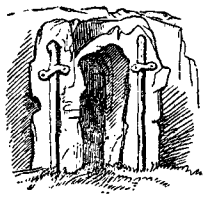
CATAPULTA'RIUS (καταπελτικός). Anything used with, or belonging to, a catapult; hence *pilum catapultarium* (Plaut. *Curc.* iii. 5.



11.), a dart of a large and heavy description, made for the purpose of being projected from the *catapulta*. (Compare Polyb. xi. 11. 3.) The illustration is taken from the Column of Trajan, and also affords an insight into the manner of using and working these engines.

CATARAC'TA or CATARAC'TES (καταῤῥάκτης). A *cataract*, *cascade*, or sudden fall of water from a higher to a lower level, like the falls of Tivoli or Terni. Plin. *H. N.* v. 10. Vitruv. viii. 2. 6.

2. A *sluice*, *flood-gate*, or *lock* in a river, either for the purpose of moderating the rapidity of the current (Plin. *Ep.* x. 69.), or for shutting in the water, so as to preserve a good depth in the stream. (Rutil. i. 481.) The illustration is copied from one of



the bas-reliefs on the arch of Septimius Severus. It will be observed, that the Roman artist, in accordance with the practice of his school, has indicated rather than expressed his meaning. The floodgate itself is omitted, but the waterway which it would close, and the uprights by which it would be kept in its place, and made to slide up and down, are distinctly shown.

3. A *portcullis*, suspended over the entrance of a city or fortified place, so

that it could be let down or drawn up

by iron rings and chains at pleasure. (Liv. xxvii. 28. Veget. *Mil.* iv. 4.) In one of the ancient gate-ways still remaining at Rome, another at Tivoli, and also at Pompeii, the grooves in which the portcullis worked are plainly apparent; and the example here introduced, from an ancient fresco painting, where it defends the entrance to a bridge, exhibits the chains and ring by which it was worked, precisely as mentioned by Vegetius. The grating which closed the entrance does not appear in the original, which may be the effect of age; or, perhaps, it was not a regular portcullis, but only a movable bar raised and lowered at certain hours to close the passage against travellers or cattle; but in either case it is sufficient to exhibit the character of such contrivances amongst the ancients.

CATASCOPIUM. Diminutive of CATASCOPUS. A small vessel employed as a spy-ship, to keep a watch or look-out. Aul. Gell. x. 25.

CATAS'COPUS (*κατάσκοπος*). A spy or scout. Hirt. *Bell. Afr.* 26.

2. A vessel employed as a spy-ship. Cæs. *B. G.* iv. 26. Isidor. *Orig.* xix. 1.

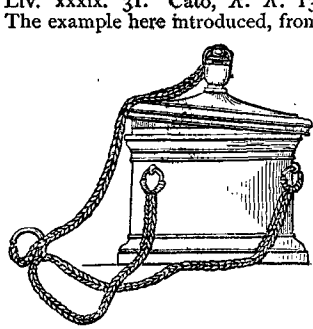
CATAS'TA. An elevated wooden frame or platform upon which slaves were placed when exposed for sale in the slave market, in order that the purchaser might examine them, to discover their points or defects. (Tibull. ii. 3. 60. Pers. vi. 77. Suet. *Gramm.* 13.) From an expression of Statius (*Sylv.* ii. 1. 72. *turbo catastæ*), it would appear that the machine was made to revolve, like the stands used for statues, that the purchaser might have an opportunity of inspecting the structure of the figure exposed all round.

2. *Catasta arcana.* An apparatus of similar description, on which the most valuable and beautiful slaves were shown, not in the public market, but privately in the depôts of the dealers. Mart. *Ep.* ix. 60. 5.

3. An iron bed or grating under which a fire was kindled, and on which criminals were sometimes laid to be tortured, and some of the early martyrs roasted alive. Prudent. *Περὶ στεφ.* i. 56. Id. ii. 399.

CATE'JA. A missile employed in warfare by the Germans, Gauls, Hirpini, &c. It was a spear of considerable length and slender shaft, having a long cord attached to it, like the harpoon, so that it could be recovered by the person who had launched it. Virg. *Æn.* vii. 742. Serv. *ad l.* Sil. iii. 277. Isidor. *Orig.* xviii. 7. 7.

CATELLA (*ἁλυσίδιον*). A diminutive of CATENA; but generally used to indicate the smaller and finer sorts of chains made by jewellers in gold or silver, and used for trinkets, or any of the various purposes to which similar articles are applied in our own days. (Hor. *Ep.* i. 17. 55. Liv. xxxix. 31. Cato, *R. R.* 135.) The example here introduced, from a

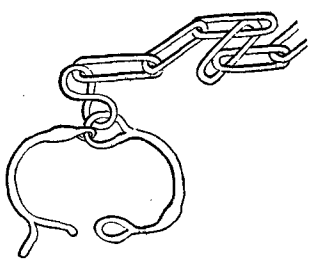


Pompeian original, exhibits a small bronze chain of a pattern very commonly found; but the excavations made at different times in that city and other parts of Italy have produced a great variety of other designs, affording specimens of all the patterns now made, as well as some others, which cannot be imitated by modern workmen.

CATELLUS. A diminutive of CATENA; a small chain made use of for the confinement of slaves, but

whether of any special character, it is difficult to determine. From the passage of Plautus where the word occurs (*Curc.* v. 3. 13.), it may be surmised that the *catellus* was something like what is now called a "*clog*," which is attached to the legs of animals to prevent them from straying, and which might have been fastened, as a punishment, to the leg of a slave; the term thus originating in a pun upon the word *canis* (Becker, *Quæst. Plautin.* p. 63. Lips. 1837.), the clog and chain having a sort of affinity to a dog with its chain.

CATE'NA (ἅλυσις). A *chain*, formed by a series of iron links interlacing with each other. (Cic. Virg. Hor. Ov. &c.) The chains of the ancients were made exactly like our own, as shown by the illustration, which represents some of the links of an ancient chain now preserved as a sacred relic in the Church of S. Pietro in Vinculis at Rome, and which gave its title to the church; for it is there said to be the identical one with which St. Peter was chained in the *Tullianum*, or Servian prison. See Cancellieri, *Carcere Tulliano*,



where all the evidence upon which this tradition depends is stated at length.

2. A chain of gold or silver worn by women as an ornament round the body, or over the shoulder and sides, like a *balteus* (Plin. *H. N.* xxxiii. 12.) Ornaments of this description are frequently depicted in the Pompeian paintings, from one of which the illustration is taken; and always placed, as here, upon the naked body

of goddesses, bacchanals, dancing girls, and persons of that description.

CATENA'RIUS, sc. CANIS. A yard or watch dog, chained up to protect the premises from strangers. The Romans kept dogs in this way at the entrance of their houses by the side of the porter's cell, with the notice, CAVE CANEM — "Beware of the dog," written up (Pet. *Sat.* 19. *fin.* Id. 72. 7. Seneca, *Ira*, 3. 37.); as is also shown in the an-

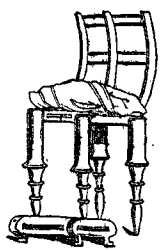
nexed illustration, from a mosaic, which forms the pavement of the *prothyrum* in the house of the "tragic poet," as it is called, at Pompeii.

CATENA'TUS (ἁλυσίδετος). Shackled, fettered, or *in chains*, like a slave, criminal, or captive. (Flor. iii. 19. 3. Suet. *Tib.* 64. Hor. *Epod.* vii. 8.) The word does not imply that the person so confined was chained *up*, or bound *to*, another object, which is expressed by *alligatus*; but merely that he was bound with chains in a manner to impede

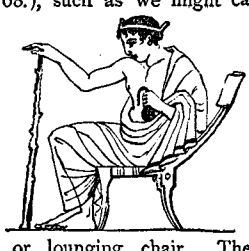
the freedom of his motions, and prevent an escape by flight. See the illustrations *s.* CATULUS and COMPEDITUS.

CATERVA'RII. Gladiators and combatants who fought in companies or bodies, and not in single pairs, which was the more usual manner. Suet. *Aug.* 45. Compare *Cal.* 30. *gregatim dimicantes.*

CATHED'RA (καθέδρα). A chair with a back to it, but without arms, such as was used more especially by females (Hor. *Sat.* i. 10. 91. Mart. *Ep.* iii. 63.); hence when assigned to males, it frequently implies a notion that they were of idle, luxurious, or effeminate habits. (Juv. *Sat.* ix. 52.) The illustration represents Leda's chair, from a Pompeian painting.



2. *Cathedra supina.* A chair with a long deep seat (hence *cathedra longa.* Juv. *Sat.* ix. 52.), and reclining back (whence *supina.* Plin. *H. N.* xvi. 68.), such as we might call an



easy or lounging chair. The example is from a Greek fictile vase, and represents one of the masters who taught the young men their exercises in the gymnasium (παιδοτρίβης). A marble in the Capitol at Rome shows the empress Agrippina sitting in one of a similar character.

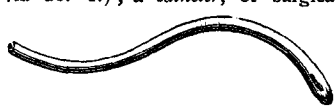
3. *Cathedra strata.* A chair covered with a cushion, as seen in the first engraving. Juv. *l. c.*

4. The chair in which philosophers, rhetoricians, &c., sat to deliver their lectures; *a professor's chair* (Juv. *Sat.* vii. 203. Mart. *Ep.* i. 77.), of which the last illustration probably affords the type.

5. A sedan chair (Juv. *Sat.* i. 65.); but the word appears to be used there as an intentional misnomer for *sella gestatoria* or *lectica,* to give force to the satire. Cf. Schaeffer. *Re. Vehic.* ii. 4. p. 64.

6. More recently, the chair in which the bishops of the early Christian Church sat during divine service (Sidon. *in conc. post Epist.* 9. 1. 7.); from which the principal church of a diocese is called "the cathedral;" *i.e.* in which the bishop's chair is placed.

CATH'ETER (καθετήρ). Properly, a Greek word, for which the Romans used *fistula ænea* (Celsus, vii. 26. 1.); a *catheter,* or surgical

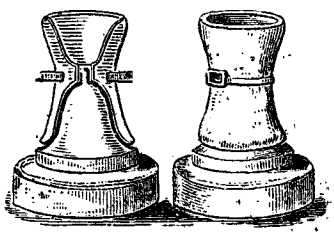


instrument employed in drawing off the water, when suppressed, from the bladder, into which it is inserted. (Cæl. Aurel. *Tard.* ii. 1. n. 13.) The example is from an original, nine inches long, discovered at Pompeii.

CATILLUS and CATILLUM. A small dish of the same form and character as the *catinus,* but of less capacity, and possibly of inferior manufacture. Columell. xii. 57. 1. Val. Max. iv. 3. 5.

2. (ὄνος). The upper or outer of the two stones in a mill for grinding corn (Paul. *Dig.* 33. 7. 18. § 5.), which served as a hopper or bowl into which the corn was poured; whence the name. The annexed illustration represents a Roman mill now remaining at Pompeii, with a section on the left hand. The upper part or basin is the *ca-*

tillus, into which the unground corn was put; it was then turned round by slaves or animals, and as it turned,



the ears of corn gradually subsided through a hole at its bottom on to the conical or bell-shaped stone underneath (see the section), between which and the inner surface of its cap, they were ground into flour.

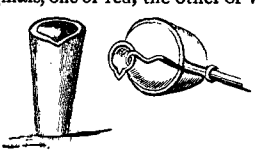
3. An ornament employed in decorating the scabbard of a sword (Plin. *H. N.* xxxiii. 54.), which is supposed to have been in the form of a round silver plate or stud, similar to those seen on the sheath of the sword inserted under CAPULUS; but the reading of the passage, as well as the meaning of it, if correct, is uncertain.

CATI'NUM or CATI'NUS. A deep sort of dish, in which vegetables, fish, and poultry were brought to table. (Hor. *Sat.* i. 6. 115. *Ib.* ii. 4. 77. *Ib.* i. 3. 92.) The illustration, which is copied from a series of ancient fresco paintings discovered near the Church of St. John in Lateran, at Rome (Cassini, *Pitture Antiche*, tav. 4. Roma, 1783.), representing a number of slaves bringing in different dishes at a feast, shows the *catinus*, with a fowl and fish in it, precisely as described by Horace in the last two passages cited.

2. A deep earthenware dish, in which some kinds of cakes, pies, or puddings were cooked, and served up to table in the same; like our *pie-dish*. Varro, *R. R.* 84.

3. A deep dish made of earthenware, glass, or more precious materials, in which pastiles of incense were carried to the sacrifice (Suet. *Galb.* 18. Apul. *Apol.* p. 434.), and thence taken out to be dropped upon a small burning fire-basket. (See the illustration to FOCUS TURICREMIS.) The illustration represents a curious and valuable dish of agate, which was brought from Cesarea in Palestine in the year 1101, and is now preserved as a sacred relic in the sacristy of the cathedral at Genoa, where it goes by the name of the *sagro catino*. It is devoutly believed in that city that our Saviour partook of the paschal lamb with His disciples out of this identical dish; but the smallness of its size, and the value of its material, sufficiently prove that it was never made to contain food, though it might have been, reasonably enough, employed for the purpose first stated.

4. An earthenware crucible for melting metals. (Plin. *H. N.* xxxiii. 21.) The illustrations represent two originals, one of red, the other of white



clay, which were found in an ancient Roman pottery at Castor in Northamptonshire. Artis. *Durobriv.* pl. 38.

5. A particular member of the forcing pump invented by Ctesibius. (Vitruv. x. 12.) See the conjectural diagram in CTESIBICA MACHINA, in which the *Catinum* is marked A.

CATOMIDIO (*κατωμίζω*). To "hoist" one upon the shoulders of another, for the purpose of inflicting a flogging; a mode of punishment which, amongst the Romans, was applied to grown-up persons, as well as boys. (Pet. *Sat.* 132. 2. compare Apul. *Met.* ix. p. 196. Spart. *Hadr.*

18.) The illustration represents the whole process as taking place in a

school-room at Herculaneum, from a painting discovered in that city.

CATULUS. A chain attached to an iron collar (*collare*) round the neck, like a dog's chain, by which runaway slaves, when recaptured, were brought back to their masters. (Lucil. *Sat.* xxix. 15. ed. Gerlach. *Cum manicis, catulo, collarique*, with manacles, leading chain, and neck collar.) The illustration, from the

Column of Antonine, representing a barbarian capitve, shows both the collar and chain attached to it, as mentioned by Lucilius.

CAUDEX. See CODEX, which is the more usual spelling.

CAUDICA'RIUS or CODICA'RIUS. *Naves caudicariæ.* Large boats employed upon the Tiber, and made of coarse planking roughly joined (Varro, *de Vit. Pop. Rom. ap.* Non. *s. v.* p. 535. Festus. *s. v.*); probably so constructed, because the rapidity of the current rendered it difficult to remount the stream; and they could thus be broken up or taken to pieces, without much loss, upon reaching the mouth of the river or their place of destination, as was the usual practice upon the Rhone before the introduction of steam navigation.

CAUDIC'IUS, sc. *lembus.* A vessel of similar character as the preceding, employed upon the Moselle. Auson. *Mosell.* 197.

CAULA. A general name for any place surrounded with fences, so as to form an enclosure, as a *sheep-fold*, &c. Festus, *s. v.* Virg. *Æn.* ix. 61. Serv. *ad l.*

CAULIC'ULI. In architecture, the eight smaller leaves or stalks in a Corinthian capital which spring out of the four larger or principal ones, by which the eight volutes of the capital are sustained. (Vitruv. iv. 1. 12. Gwilt, *Glossary of Architecture, s. v.*) They are easily distinguished upon any Corinthian capitals. See CAPITULUM 6.; but, in consequence of the very diminished size of the drawing, it is difficult to make them sufficiently prominent.

CAUPO. The master or keeper of a *caupona; i.e.* 1. An *innkeeper* (ξενοδόκος), who receives travellers in his house, and furnishes them with food and lodging (Cic. *Div.* i. 27.); 2. a *publican* (κάπηλος), who furnishes strangers with drink or food, but not with lodgings. Mart. *Ep.* i. 27. *ib.* i. 57., and see the next word.

CAUPO'NA (ξενοδοκειον, πανδοκεῖον). An *inn*, for the accommodation of travellers, where they could be furnished with temporary board and lodging. (Hor. *Ep.* I. 11. 12. Aul. Gell. vii. 11. 1.) The old-fashioned country inn, or road-side house, affords the nearest parallel in our language to the ancient *caupona*, which has no resemblance to the more imposing establishments or

hotels, in which people of wealth amongst us take up their residence for long periods together. It was opened for the convenience of the poorer and trading classes, and those who travelled upon business, not for pleasure; for most other persons had private connections, or were furnished with introductions, which would ensure them a hospitable entertainment in some friend's house wherever they went; and such is still the custom in modern Italy, where the traveller who diverges from the beaten track, is obliged to have recourse to private hospitality, in consequence of the wretched nature of the places called inns.

2. (καπηλεῖον). In the large towns, the *caupona* was a place where wine and other refreshments, but wine more especially, was sold and drunk on the premises (Cic. *Pis.* 22. compare Mart. *Ep.* i. 27. *ib.* 57.); and thus it had a closer resemblance to our *tavern*, *gin*, or *beer* shop; the chief object of which is to retail spirits and liquors, though some also supply eatables. The illustration represents the interior of a wine-shop, from a painting on the walls of one

of these establishments at Pompeii; but in the original, a frame for dried and salted provisions is also suspended from the ceiling, which has been omitted, from inadvertence, in the engraving; it is, however, given under the word CARNARIUM.

3. (καπηλίς). A female who keeps one of these places of entertainment. Lucil. *Sat.* iii. 33. ed. Gerlach. Apul. *Met.* i. p. 6. and 15.

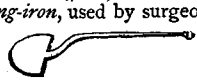
CAUPO'NIUS, sc. *puer*. The *waiter* or *pot-boy* at a tavern, or a wine-shop (Plaut. *Pœn.* v. 5. 19.); see on the right hand in the preceding woodcut, the figure who is bringing in the wine.

CAUPO'NULA. Diminutive of CAUPONA; a low, poor, and common wine-shop. Cic. *Phil.* ii. 31.

CAU'PULUS or CAU'POLUS. A particular kind of boat (Aul. Gell. x. 25. 3.), the peculiar characteristics of which are unknown, but said to belong to the same class as the *lembo* and *cymba*. Isidor. *Orig.* xix. i. 25.

CAU'SIA (καυσία). A high-crowned, and broad-brimmed felted hat invented by the Macedonians. (Val. Max. v. 1. 4.); from whom it descended to the Romans, and was especially worn by their fishermen and sailors. (Plaut. *Mil.* iv. 4. 42. Id. *Pers.* i. 3. 75.) The example is from a fictile vase; but it resembles exactly the hat worn by Alexander, on a medal.

CAU'TER and CAUTE'RIUM (καυτήρ, καυτήριον). A *cautery* or *branding-iron*, used by surgeons, vete-

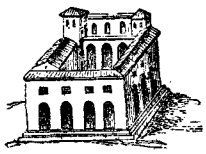


rinaries, and others, for branding cattle, affixing a stigma upon slaves, and similar purposes. (Pallad. i. 43. 3. Veget. *Vet.* i. 28.) The example represents an original, four inches long, which was discovered in a surgeon's house at Pompeii.

2. An instrument employed for burning in the colours of an encaustic painting; but as that art, as it was practised amongst the ancients, is now lost, it is impossible to determine the exact character of the instrument, or the precise manner in which it was used. Mart. *Dig.* 33. 7. 17. Tertull. *adv. Hermog.* 1.

CAVÆ'DIUM or CAVUM ÆDIUM. Literally, the void or hollow part of a house. To under-

stand the real meaning of this word, it is to be observed that in early times, or for houses of small dimensions, the ancient style of building was a very simple one, and consisted in disposing all the habitable apartments round four sides of a quadrangle, which thus left a space or court-yard in the centre, without any roof, and entirely open to the sky, as shown by the annexed example, from the Vatican Virgil.



This hollow space received the primitive name of *cavum ædium*, so truly descriptive of it; and formed, with the suites of apartments all round it, the entire house. But as the Romans increased in wealth, and began to build upon a more magnificent scale, adopting the style and plans of other nations, they converted this open court into an apartment suitable to the uses of their families, by covering in the sides of it with a roof supported upon columns of one story high, and leaving only an opening in the centre, (*compluvium*), for the admission of light and air. This practice they learnt from the Etruscans (*ab Atriatibus Tuscis.* Varro, *L. L.* v. 161.), and, therefore, when the *cavum ædium* was so constructed, they designated it by the name of *atrium*, after the people from whom they had borrowed the design. By referring to the ground-plans which illustrate the article DOMUS, it will be perceived that the *atrium* is in reality nothing more than the hollow part of the house, with a covered gallery or portico round its sides; and thus the two words sometimes appear to be used as convertible terms, and at others, with so much uncertainty as to bear an interpretation which would refer them to two separate and distinct members of the edifice; and, in reality, in great houses, or in country villas which covered a large space of ground, and comprised many distinct members, with their own appurtenances attached to each, we find that both a *cavædium* and an *atrium* were comprised in the general plan. This was the case in Pliny's villa (*Ep.* ii. 17.), in which we are to understand that the first was an open court-yard, without any roof and side galleries (whence it is expressly said to be light and cheerful, *hilare*); the other, a regular *atrium*, partially covered in, according to the Etruscan, or foreign fashion. There can be no doubt that such is the real difference between the *cavædium* and *atrium;* but when the two words are not applied in a strictly distinctive sense, as in the passage of Pliny above cited, both the one and the other may be commonly used to designate the same member of a house, without reference to any particular position or mode of fitting up, both of them in reality being situate in the hollow, or shell of the house; and, consequently, Vitruvius, as an architect, employs the term *cavædium* (vi. 5.) for the style which more strictly and accurately resembles an *atrium*. (See that word, and the illustrations there introduced; which will show the different ways of arranging a *cavædium*, when taken in its more general meaning.)

CA'VEA. An artificial cage or den for wild beasts, made with open bars of wood or iron (Hor. *A. P.* 473.), in which they were transported from place to place (Claud. *Cons. Stilich.* ii. 322–5.); exposed to public view, as in a menagerie (Plin. *H. N.* viii. 25.); and sometimes brought into the arena of an amphitheatre, to be let loose upon the victims condemned to fight with them in order to render their attack more ferocious than would be the case if they were emitted from an underground den into the sudden glare of open day. Vopisc. *Prob.* 19.

2. A *bird cage*, made of wicker-work, or sometimes of gold wire

(Pet. *Sat.* 28. 9.), in which singing birds were domesticated, and kept in private houses; or the call-bird carried out by the fowler (*auceps*) for his sport. The passage from Petronius, quoted above, speaks of a magpie, suspended in his cage over a door, which was taught to utter salutations to all who entered. The example is from a fictile vase in Boldetti, *Cimiterj*, p. 154.

3. The *coop* or cage in which the sacred chickens were kept and carried to the places where the auspices were taken, by observing the manner in which they fed. (Cic. *N. D.* ii. 3. Id. *Div.* ii. 33.) The illustration

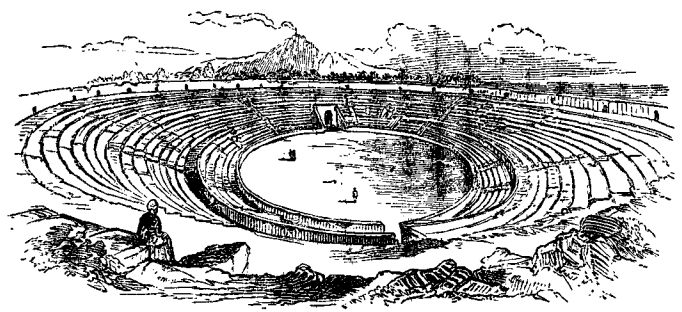
represents one of these cages, with the chickens feeding, and the handle by which it was carried, from a Roman bas-relief.

4. Poetically, a bee-hive. Virg. *G.* iv. 58. See ALVEARE.

5. A conical frame of laths or wicker-work, made use of by fullers and dyers for airing, drying, and bleaching cloth. (Apul. *Met.* ix. p. 193.) This frame was placed over a fire-pan, or a pot with sulphur kindled in it, the use of which is well known for bleaching, and the cloth was then spread over the frame, which confined the heat, and excluded the air. The example here given is from a painting in the fuller's establishment (*fullonica*) at Pompeii. In the original, a man carries it on his head, and the pot of sulphur in his hand; but it has been drawn here standing on the ground, with the vessel of sulphur placed underneath it, precisely in the same way as it is now commonly employed in Italy for airing clothes, in order to show more clearly the mode of use.

6. A circular fence constructed round the stems of young trees to preserve them from being damaged by cattle. Columell. v. 6. 21.

7. That portion of the interior of a theatre, or amphitheatre (Apul. *Met.* x. p. 227.), which contained the seats where the spectators sat, and which was formed by a number of concentric tiers of steps, either excavated out of the solid rock on the side of a hill, or supported upon stories of arches constructed in the shell of the building. According to the size of the edifice, these tiers of seats were



divided into one, two, or three distinct flights, separated from one another by a wall (*balteus*) of sufficient height to intercept communication between them, and then the several divisions were distinguished by the names of *ima, summa, media cavea; i. e.*, the lower, upper, or middle tier; the lowest one being the post of honour, where the *equites* sat. (Plaut. *Amph. Prol.* 66. Cic. *Am.* 7. Id. *Senect.* 14.) The illustration affords a view of the interior, or *cavea*, of the amphitheatre at Pompeii, as it now remains; and shows the general plan of arrangement. See also the articles and illustrations to THEATRUM and AMPHITHEATRUM.

CAVER'NÆ (κοίλη or κοίλη ναῦς). The hold of a ship, and the cabins it contains. Cic. *Orat.* iii. 46. Lucan. ix. 110.

CEL'ERES. The old and original name by which the equestrian order at Rome was designated upon its first institution by Romulus, consisting of a body of 300 mounted men, selected from the 300 patrician or burgher families, and thus forming the nucleus of the Roman cavalry. Liv. i. 15. Plin. *H. N.* xxxiii. 9. Festus, *s. v.* Niebuhr, *Hist. Rom.* vol. i. p. 325. transl.

CEL'ES (κέλης). A horse for riding, in contradistinction to a car-

riage or draught horse; but more particularly a race-horse, ridden in the Greek Hippodrome, or the Roman Circus (Plin. *H. N.* xxxiv. 10.), one of which is shown in the illustration, from a stucco frieze, representing Cupids racing, in the baths of Pompeii.

2. A boat or vessel of a particular class, in which each rower handled a single oar on his own side, in contra-

distinction to those in which each man worked a pair, and those in which more than one man laboured at the same oar. The larger descriptions had many oarsmen, and were sometimes fitted with a mast and sail, but had no deck, and in consequence of their fleetness were much used by pirates. (Plin. *H. N.* vi. 57. Aul. Gell. x. 25. Herod. vii. 94. Thucyd. iv. 9. Scheffer, *Mil. Nav.* p. 68.) The illustration here given is from the Column of Trajan, and clearly represents a vessel rowed in the manner described, and therefore belonging to this class.

CELETIZON'TES (κελητίζοντες). *Jockeys*, who rode the race-horses in the Greek Hippodrome (Plin. *H. N.* xxxiv. 19. §. 14), as shown in the last woodcut but one.

CELEUS'MA (κέλευσμα). The chaunt or cry given out by the cock-swain (*hortator, pausarius*, κελευστής) to the rowers of the Greek and Roman vessels, in order to aid them in keeping the stroke, and encourage them at their work. (Mart. *Ep.* iii. 67. Rutil. i. 370.) The chaunt was sometimes taken up, and sung in chorus by the rowers, and sometimes played upon musical instruments. Auson. *in Div. Verr.* 17.

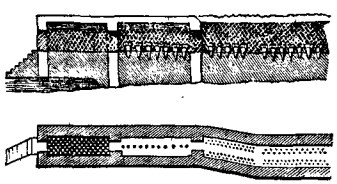
CELLA. A *cellar;* employed as a general term, denoting a magazine or store-room upon the *ground-floor*, in which produce of any description was kept; the different kinds of cellars being distinguished by an epithet indicating the nature of the articles contained therein; for example,—

1. *Cella vinaria* (οἰνεών). A wine-cellar, forming one of the principal appurtenances to a vineyard. It was a magazine in which the produce of the

year's vintage was deposited in large earthenware vessels (*dolia, seriæ*, &c.), or in wooden barrels (*cupæ*), after it had been removed from the vats of the press room (*torcularium*), where it was made; and in which it was kept in bulk until sold or bottled; *i.e.*, put into *amphoræ*, for the purpose of being removed into the *apotheca* at the top of the house, where it was kept to ripen. (Varro, *R. R.* i. 13. 1. Colum. xii. 18. 3. and 4. Pallad. i. 18. Cic. *Senect.* 16.) The illustration, which is copied from a

bas-relief discovered at Augsburg in the year 1601, shows one of these magazines for wine in the wood, the usual manner of keeping it in the less genial climates (Plin. *H. N.* xiv. 27.); and the next example, though not properly a wine-grower's cellar, will serve to convey an idea of the plan on which the stores were arranged and disposed when the wine was kept in vessels of earthenware, which was the more usual practice.

2. A wine merchant's or tavern-keeper's cellar, upon the *ground*-floor,

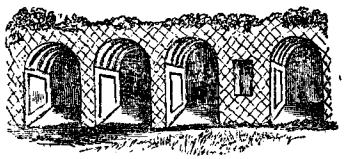


in which they also kept their wine in bulk, to be drawn off for private sale, or to be supplied in draught to the poorer customers who frequented their houses, and which was thence termed draught wine (*vinum doliare*), or, out of the wood (*de cupa*). (Cic. *Pis.* 27.) The illustrations represent a section and ground-plan of a portion of one of these wine-stores, which was discovered in the year 1789, under the walls of Rome. It is divided into three compartments: the first, which is approached by a few steps, consists of a small chamber, ornamented with arabesques and a mosaic pavement, but contained nothing when excavated; the second one, which leads out of it, is of the same size, but entirely devoid of ornament, and without any pavement, the floor consisting of a bed of sand, in the centre of which a single row of the largest description of *dolia* was found imbedded (*deffossa*) two-thirds of their height in the soil; the last of the three is a narrow gallery, six feet high, and eighteen long (of which a portion only is represented in the engraving, but it extends about four times the length of the part here drawn), and like the preceding one is covered at bottom with a deep bed of sand, in which a great number of earthenware vessels, of different forms and sizes, were partially imbedded, like the preceding ones, but ranged in a double row along the walls on both sides, so as to leave a free passage down the middle, as shown by the lowest of the two engravings, which represents the ground-plan of the cellars.

3. *Cella olearia.* A magazine or cellar attached to an olive-ground, in which the oil when made was kept in large earthenware vessels, until disposed of to the oil merchants. Cato, *R. R.* iii. 2. Varro, *R. R.* i. 11. 2. Columell. i. 6. 9.

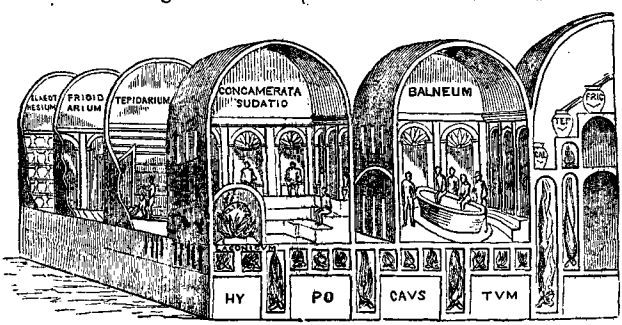
4. Any one of a number of small rooms clustered together, such as were constructed for the dormitories of household slaves (Cic. *Phil.* ii. 27.); for travellers' sleeping-rooms at inns and public-houses (Pet. *Sat.* 9. 3. and 7.); or the vaults occupied by public prostitutes. (Juv. *Sat.* vi. 128. Pet. *Sat.* viii. 4.) The illus-

tration represents part of a long line of *cellæ* now remaining amidst the ruins of a Roman villa at Mola di



Gaeta; the fronts were originally bricked in, with only an entrance-door in the centre to admit the occupant, and so much of light and air as could be supplied through such an aperture.

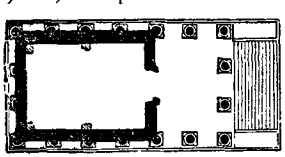
5. In like manner, the different chambers which contained the necessary conveniences for hot and cold bathing in a set of baths, were called *cellæ;* because, in fact, they consisted of a number of rooms leading one into another, like the cells of a honeycomb, as is very clearly shown by the annexed illustration, from a fresco painting which decorated an apartment in the Thermæ of Titus at Rome; thus the room containing the warm baths was the *cella caldaria*, or



caldarium; the tepid chamber, *cella tepidaria*, or *tepidarium;* the one which held the cold bath, *cella frigidaria*, or *frigidarium*. Plin. *Ep.* v. 6. 25. and 26. Pallad. i. 40.

6. The niches or cells in a dovecot and poultry-house, which are clustered in a similar manner. Columell. viii. 8. 3. Id. viii. 14. 9.

7. (σηκός). The interior of a temple; *i.e.*, the part enclosed within



the four side-walls, but not including the portico and peristyle, if there is any. (Cic. *Phil.* iii. 12.) The illustration represents a ground-plan of the temple of *Fortuna Virilis*, now remaining at Rome, on which the part within the dark lines is the *cella*.

CELLA'RIUS. A slave belonging to the class of *ordinarii*, who had charge of the pantry, store-room, and wine-cellar (*cella penaria et vinaria*), and whose duty it was to give out the daily rations of meat and drink to the household. Plaut. *Capt.* iv. 2. 116. Columell. xi. 1. 19.

CELLA'TIO. A suite or set of small rooms, as in the illustration to CELLA 4., which might be applied for any of the ordinary purposes of life, as store-rooms, sleeping-rooms for slaves and inferior dependants, &c. Pet. *Sat.* 77. 4.

CELLI'O. Same as CELLARIUS. Inscript. *ap.* Grut. 582. 10.

CELLU'LA. Diminutive of

CELLA. Any small or ordinary kind of chamber, such as those described and represented in CELLA 4. Ter. *Eun.* ii. 3. 18. Pet. *Sat.* 11. 1.

2. The interior of a small shrine or temple, as described in CELLA 7. Pet. *Sat.* 136. 9.

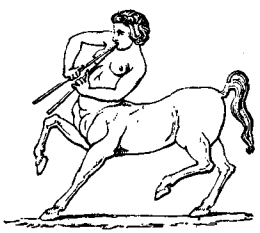
CELLULA'RIUS. A *monk* or *friar*, so called from the small conventual cells in which the religious orders dwelt. Sidon. *Epist.* ix. 9.

CELOX. The same as CELES 2. Ennius, *ap.* Isidor. *Orig.* xxx. 1. 22. Liv. xxxvii. 27.

CENOTAPH'IUM (κενοτάφιον). A cenotaph, or honorary tomb erected in memory of a person whose body could not be found or whose ashes had been deposited elsewhere (Lamprid. *Alex. Sev.* 63.); hence also called *tumulus honorarius* (Suet. *Claud.* 1.), and *inanis* (Virg. *Æn.* iii. 303.), because it was erected merely out of compliment to the deceased, and did not contain any of his remains.

CENSOR (τιμητής). A Roman magistrate of high rank, whose duty it was to rate the property of the citizens by taking the *census;* to superintend their conduct and morals; and to punish those who had misconducted themselves, by degradation and removal from their rank, offices, or position in society. Thus he could deprive the senator of his seat in the house; the knight, of the horse allowed him at the public expense, which was equivalent to breaking him; or he could remove any citizen from his tribe into one of less influence or rank. (Liv. xxvii. 11. Suet. *Aug.* 37. Polyb. vi. 13. 3.) He wore no distinctive badge, nor particular costume, beyond the usual ones of his consular rank; and, consequently, when a censor is represented on coins or medals, he is merely draped in the toga, and sitting on a curule chair, as in the coin of Claudius in Spanheim, vol. ii. p. 101.

CENTAU'RUS (κένταυρος). A *centaur;* a savage race of men who dwelt between the mountains Pelion and Ossa in Thessaly, and were destroyed in a war with their neighbours, the Lapithæ. But the poets and artists converted them into a fabulous race of monsters half man and half horse, whence termed *bimembres* (Virg. *Æn.* viii. 293. Ovid. *Met.* xv. 283.); in which form they are represented waging war with the Lapithæ in the metopes of the Parthenon, on the temples of Theseus at Athens, and of Apollo Epicurius near Phigaleia in Arcadia. In the works of Greek art they are represented of both sexes, frequently playing upon some musical instrument, and the figure is always remarkable for the consummate grace and skill with which the artists of that nation contrived to unite the otherwise incongruous parts of two such dissimilar forms. The figure of a female centaur, as being less common, is selected for the illustration, from a very beautiful relief in bronze, of Greek workmanship, discovered at Pompeii.



CENTO (κέντρων). Generally, any covering or garment composed of different scraps of cloth sewed together, like patch-work, which the ancients employed as clothing for their slaves (Cato, *R. R.* 59. Columell. i. 8. 9.), as counterpanes for beds (Macrob. *Sat.* i. 6.), or other common purposes; whence the same name was also given to a poem made up of verses or scraps collected from different authors, like the *Cento Nuptialis* of Ausonius.

2. Specially, a cloth of the same common description; used as a saddle-cloth under the saddle of a beast of burden, to prevent it from galling the back, as shown in the annexed example, from a painting at Herculaneum. Veget. *Vet.* ii. 59. 2.

CENTONA'RII. *Piece-brokers*, and persons who made and sold pieces of patch-work, made up from old cast-off garments; the dealing in which formed a regular trade at Rome, where such economical articles were extensively used for blankets to extinguish conflagrations (Ulp. *Dig.* 33. 7. 12.); to protect tents and military machines against an enemy's missiles (Cæs. *B. C.* ii. 9.), and other purposes enumerated in CENTO.

CENTUN'CULUS. Diminutive of CENTO; and applied in the same senses as there mentioned (Apul. *Met.* i. p. 5. Liv. vii. 4. Edict. Dioclet. p. 21.); and from a passage of Apuleius (*Apol.* p. 422. *mimi centunculo*), the same word is also believed to indicate a dress of chequered pattern, like what is now called *harlequin's*, which is undoubtedly of great antiquity; for in the Museum at Naples, there is preserved a fictile vase on which Bacchus is represented in a burlesque character, and draped precisely like our modern harlequin.

CENTU'RIO (ἑκατοντάρχης). A *centurion*; an officer in the Roman army, of lower rank than the tribunes, by whom he was appointed. His post on the field of battle was immediately in front of the eagle (Veget. *Mil.* ii. 8.); and the distinguishing badge of his rank was a rod (*vitis*), with which he used to correct his men when refractory or negligent of their duties. (Plin. *H. N.* xiv. 3.) The illustrations present the figures of two centurions, the one on the left hand of the reader, from a sepulchral bas-relief, with the inscription QUINTUS PUBLIUS FESTUS.

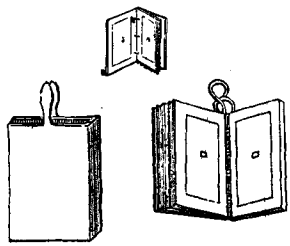
CENTUR. LEG. XI.; he has his rod in the right hand, is likewise decorated with *phaleræ*, and wears greaves (*ocreæ*), as the Roman soldiers did in early times; the other shows a centurion of the age of Trajan, from a bas-relief formerly belonging to the triumphal arch of that emperor, but now inserted in the arch of Constantine; he has his helmet on, the rod in his right hand, and in the original composition the bearer of the eagle (*aquilifer*) stands by his side.

CEPOTAPH'IUM (κηποτάφιον). A tomb in a garden; or a garden to which a degree of religious veneration became attached, in consequence of its having a sepulchre erected within it. Inscript. *ap.* Fabretti, p. 80. n. 9. Id. p. 115. n. 293. Compare D. Joann. Evang. xix. 41.

CE'RA. Wax; and thence used to designate things made of wax; as the waxen masks or likenesses of a man's ancestors which the Roman families of distinction preserved in cases placed round the atrium (Ovid. *Fast.* i. 591. Juv. viii. 19.), as shown by the example, from a sepulchral bas-relief, which represents a wife bewailing the death of her husband, whose likeness is placed in a small case against the wall of the apartment where the scene is laid.

2. A set of tablets for writing on with the style (*stylus*), made of thin

slabs or leaves of wood, coated with wax, and having a raised margin all round to preserve the contents from friction. They were made of different sizes, and varied in the number of their leaves, whence the word in this sense is applied in the plural (Quint. x. 3. 31. and 32. Juv. i. 63.); and the tablets themselves are distinguished by the number of leaves they contained; as *ceræ duplices*, a tablet with two slabs only, like the bottom figure on the left hand of the engraving;



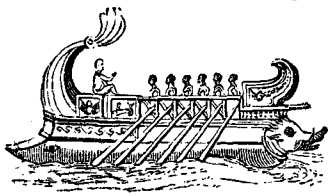
ceræ triplices (Mart. *Ep.* xiv. 6.), a tablet containing three leaves, one between the two outsides, like the top figure in the engraving; *ceræ quintuplices* (Mart. *Ep.* xiv. 4.), one with five leaves, or three centre ones and two outsides, like the right-hand figure at the bottom of the woodcut, all of which examples are copied from paintings at Pompeii. When the singular number is used, as *prima, secunda, extrema cera* (Hor. *Sat.* ii. 5. 53. Cic. *Verr.* ii. 1. 36. Suet. *Jul.* 83.), it indicates the first, second, or last page of the tablets.

CERAU'LA (κεραύλης). Properly a Greek word Latinised, and corresponding with the Roman CORNICEN. Apul. *Met.* p. 171. *Ceraula doctissimus, qui cornu canens adambulabat.*

CER'BERUS (Κέρβερος). The dog which kept watch at the entrance to the nether world; a monster fabled to have sprung from Typhaon and Echidna, and to have been dragged upon earth by Hercules as the last and most difficult of his twelve labours. In reality Cerberus was a dog belonging to the king of the Molossians, whose country produced the finest breed of dogs known to the ancients, and which are believed to be represented by the marble statues now preserved in the Vatican, exhibiting two dogs of very powerful frames, with long hair upon the neck and shoulders like the mane of a lion. The poets metamorphosed these hairs into snakes (Hor. *Od.* ii. 85.), and, to increase the horror, some gave the animal a hundred heads (Hor. *Od.* ii. 34.), others fifty (Hesiod. *Theogn.* 312., though in verse 771. he has but one), and others limited the number to three (Soph. *Trachin.* 1109.), the centre one being that of a lion, with the head of a wolf on one side, and of an ordinary dog on the other (Macrob. *Sat.* i. 20.). This is the usual type under which he is mostly portrayed by the painters and sculptors of antiquity (Mus. Pio-Clem. tom. ii. tav. 1. Bartoli, *Lucerne*, part 2. tav. 7. Cod. Vat. &c.); though examples are not wanting in which the *fabulous* is made subordinate to the *real* character of the monster, as in a group of Hercules and Cerberus in the Vatican (Mus. Pio-Clem. ii. 8.), where the leonine head and mane of the Molossian dog is strongly marked, and made to predominate entirely over the other two, which are executed upon a much smaller scale, and, as it were, rather indicated than developed.

CERCU'RUS (κέρκουρος or κερκοῦρος). An open vessel, invented by the Cyprians, propelled by oars, fast in its movements, and used for the transport of merchandise, as well as in warfare. (Liv. xxxiii. 19. Lucil. *Sat.* viii. 3. ed. Gerlach. Plaut. *Merc.* i. l. 86. Plin. *H. N.* vii. 57. Herod. vii. 97.) Its characteristic properties are nowhere described; but Scheffer (*Mil. Nav.* ii. 2. p. 75.) is of opinion that the oarage, instead of running the whole

length of the vessel, only ranged from the prow to about midship, so



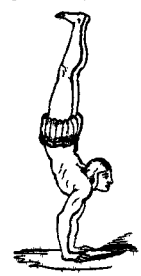
that the after part would serve as a hold for the freight in the manner represented by the annexed illustration, copied by Panvinus (*de Lud. Circens.* ii. 11.) from a bronze medal, which, if that notion be correct, will afford a model of the vessel in question.

CERDO. A workman of inferior description, or who belonged to the lowest class of operatives (Juv. iv. 153. Pers. iv. 51.); the particular trade which he practised is likewise designated by the addition of another substantive, as *sutor cerdo* (Mart. *Ep.* iii. 59.), a *cobbler*; *cerdo faber* (Inscript. *ap.* Spon. *Miscell. Erudit. Antiq.* p. 221.), a journeyman smith; and so on for other trades.

CE'REUS. A wax candle, made with the pith of a rush coated with wax; also a torch made of the fibres of papyrus twisted together, and covered with wax. Cic. *Off.* iii. 20. Plaut. *Curc.* i. 1. 9. Val. Max. iii. 6. 4. and CANDELA.

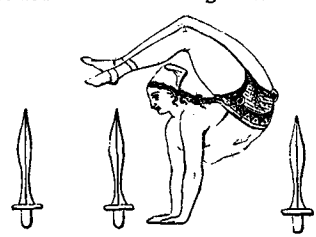
CERIOLA'RE. A stand or holder for wax candles and torches, similar to the example engraved at p. 107. (*s.* CANDELABRUM, c.); but utensils of this description were also made in a variety of fanciful forms and patterns according to the taste of the artist who designed them, for one is mentioned in an inscription (*ap.* Grut. 175. 4.) of bronze, with the figure of Cupid holding a *calathus*. Compare Inscript. *ap.* Maffei, *Mus. Veron.* p. 83.

CER'NUUS (κυβιστητήρ). Literally, with the face turned down towards the ground; hence a *tumbler*, or one who entertains the public by feats of jumping, throwing summersets in the air, falling head over heels, walking with his face downwards, and other similar exhibitions, such as we still see practised in our streets and fairs. (Lucil. *Sat.* iii. 20. Serv. *ad* Virg. *Æn.* x. 894.) The illustration represents one of these tumblers,



from the collection in the Collegio Romano. (Caylus, iii. 74.)

2. Amongst the Greeks feats of this nature were frequently exhibited by females, who were introduced with the dancing and singing girls, to amuse the guests at an entertainment, and whose skill and suppleness of body were really extraordinary. One of their favourite exhibitions consisted in making a summerset backwards, between a number of swords or knives stuck in the ground, at small intervals from one another, with their points upwards, as represented in the following illustration,

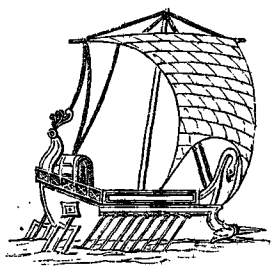


from a Greek fictile vase: to perform this feat was termed εἰς ξίφη or εἰς μαχαίρας κυβιστᾶν. Plat. *Symp.* p. 190. A. Xen. *Symp.* ii. 11.

CERO'MA (κήρωμα). Properly, an unguent, made of oil and wax compounded together, with which the bodies of wrestlers were anointed previously to being rubbed over with

fine sand (Mart. *Ep.* vii. 32.); whence the same term is also used to designate the chamber in which this operation was performed. Plin. *H. N.* xxxv. 2. Senec. *Brev. Vit.* 12.

CERU'CHI (κεροῦχοι). The ropes which run from each arm of the sail-yard to the top of the mast, corresponding with what are now called in nautical language "*the lifts.*" (Lucan. viii. 177. Id. x. 494.)



Their object was to keep the yard in a level and horizontal position upon the mast, which it could not preserve without a support of this nature; and the largest class of vessels, which had a yard of great length and weight, were furnished with a double pair of lifts, as in the example, from the Vatican Virgil; while the smaller and ordinary sizes had only one.

CERVI. In military language, large branches of trees, having the smaller ones left on, and shortened at a certain distance from the stock, so as to present the appearance of a stag's horn. (Varro, *L. L.* v. 117.) They were stuck in the ground, to impede the advance of an enemy's column, a charge of cavalry over a plain, which afforded no natural obstructions (Sil. Ital. x. 412. Liv. xliv. 11.), and as a palisade or protection to any vulnerable or important position. Cæs. *B. G.* vii. 72.

CERVI'CAL (προσκεφάλαιον, ὑπαυχένιον). A bolster, cushion, or squab for supporting the back of the head and neck on a bed or dining couch. (Suet. *Nero*, 6. Mart. xiv. 146.) The

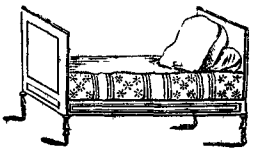


illustration is from a painting at Pompeii.

CERVI'SIA or CEREVI'SIA. A beverage extracted from barley, like our *beer* or *ale*; which was the ordinary drink of the Gauls. (Plin. *H. N.* xxii. 82.) The same name, according to Servius (*ad* Virg. *Georg.* iii. 379.), was also given to a beverage extracted from the fruit of the service tree, which would correspond more closely with our *cider*.

CERYCE'UM (κηρύκειον). A Greek word Latinised; same as CADUCEUS. Martian. Capell. 4. p. 95.

CE'RYX (κήρυξ). A Greek word, used in a Latin form by Seneca (*Tranquill.* 3.); *a Greek herald, marshal*, or *pursuivant*, who occupied a similar position amongst that people, and performed the same sort of duties as the *Fetialis* and *Legati* of the Romans. His distinctive badge was a wand (κηρύκειον, *caduceus*); his

person was held sacred and inviolable; and his most honourable employment consisted in carrying flags

of truce between conflicting armies, and messages between hostile states, a duty which the figure in the illustration, from a fictile vase, is represented as in the act of commencing. He is armed with sword and spear; has the herald's wand in his right hand; and stands before a burning altar, upon which he has just sacrificed, preparatory to starting on his journey; the sentiment of departure being indicated, according to the customary practice of the Greek artists, by certain conventional signs, such as the travelling boots, the pallium thrown loosely over the arm, and the hat slung behind his back. Besides this, in his character of marshal and pursuivant, the *Ceryx* possessed the power of interposing between and separating combatants, as seen in the annexed example, also from a fictile

vase; was authorised to summon the assemblies of the people, and keep order in them, and to superintend the arrangements at a sacrifice, as well as at public and private festivals.

2. A *public crier;* more closely allied to the Roman *præco;* whose business it was to make proclamations in the public assemblies (Aristoph. *Ach.* 42. seq.), and to enjoin silence by sound of trumpet at the national games, whilst the solemn eulogium (κήρυγμα) was pronounced upon the victor (Fabri. *Agon.* ii. 3. Mosebach *de Præcon. Vet.* § 32–34.), as shown by the following figure, from a Greek marble in the Vatican, in which the *Ceryx* is represented as just beginning to sound his trumpet by the side of the conqueror, who is in the act of placing on his own head

the crown which he has just received from the president (ἀγωνοθέτης), whilst on the other side of the composition a pair of Pancratiastæ are contending.

CESTICIL'LUS. A porter's knot, for carrying burdens on the head. Festus. *s. v.* Compare ARCULUS.

CESTROSPHEN'DONE (κεστροσφενδόνη). A weapon of warfare, first employed by the soldiers of Perseus in the Macedonian war, consisting in a short dart, the head of which was two spans broad, affixed to a wooden stock, of the thickness of a man's finger, and half a cubit in length, and furnished with three short wooden wings, similar to the feathers of an arrow: it was discharged from a sling. Liv. xlii. 65. Polyb. xxvii. 9.

CESTRUM (κέστρον). A sort of graver or etching needle employed in the process of encaustic painting on ivory. It is supposed that the instrument was heated by fire, and that the traits to be delineated were burnt into the tablet with its point, and then filled in with liquid wax; but the whole subject of encaustic painting, and the manner in which the operations were conducted, is very obscure and uncertain. *Plin. H. N.* xxxv. 41.

CESTUS (κεστός, sc. ἱμάς). In a general sense, any band or tie (Varro, *R. R.* i. 8. 6.); but the word is pro-

perly a Greek adjective, meaning *embroidered*, whence it is more frequently used in a special sense to designate the *girdle of Venus*, upon which a representation of the passions, desires, joys, and pains of love was embroidered. (Hom. *Il.* xiv. 214. Mart. *Ep.* vi. 13. Id. xiv. 206. and 207.) The illustration introduced is from a bas-relief of the Museo Chiaramonti, representing a figure of Venus draped in the archaic style; consequently, from some very early type, which makes it trustworthy. It will be perceived, that the *cestus* on this figure is worn lower down than the ordinary female's girdle (*cingulum*, 1.), and higher up than the young women's zone (*zona*, or *cingulum*, 2.), which may account for the uncertainty prevailing amongst scholars respecting the proper place which the *cestus* occupied on the person, and for the apparent indecision of the passages, which have led some to place it over the loins (as Winkelmann), and others immediately under the bosom (as Heyne and Visconti); whereas, in the example, it is really placed in an intermediate position between the two.

2. The glove worn by boxers, more commonly written CAESTUS, which see.

CETA'RIÆ or CETA'RIA. Shallow places or fishing grounds upon a coast frequented by large fish at certain periods of the year, when they are taken by the fishermen; such as the places in the Mediterranean, where the tunny fish is now caught. Hor. *Sat.* ii. 5. 44. Plin. *H. N.* ix. 19.

CETA'RII. A class of fishermen, who took the larger kinds of fish, such as *tunnies*, upon the *cetariæ* (Varro, *ap.* Non. *s. v.* p. 49.), salted them down, and sold them in shops belonging to themselves. Columell. viii. 17. 12. Terent. *Eun.* ii. 2. 26.

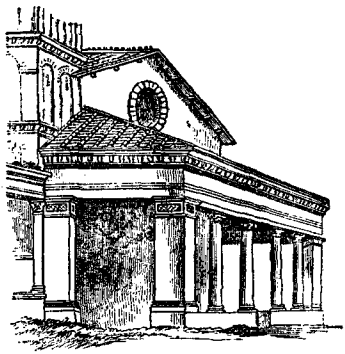
CETRA. A small round shield (Varro, *ap.* Non. *s. v.* p. 555. and p. 82.), covered over with hide (Serv. *ad* Virg. *Æn.* vii. 732.); chiefly employed by the natives of Africa, Spain, and ancient Britain (Tac. *Agr.* 36.), the form and character of which is believed to be preserved in the *target* of the Scottish Highlanders.

CETRA'TUS. One who bears the small round target, called *cetra*, which was characteristic of some barbarous nations, but not of the Romans. Cæs. *B. C.* i. 70.

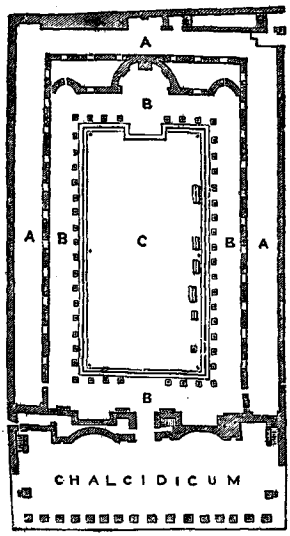
CHALATO'RIUS, sc. *funis* (ἐπίτονος, sc. ἱμάς). The rope by which a sail-yard is raised and lowered on the mast, corresponding with the *halyard* of modern nautical language. It was fastened on the middle of the yard, and run up through a block affixed to the mast, from which the end descended to the deck, where it was worked by the sailors. (Veget. *Mil.* iv. 15.) It is probably derived from χαλάω, to slacken, loosen, or let down; and allied to the χαλινός, or bridle of the Greek sailors.

CHALCID'ICUM (Χαλκιδικόν). A large, low, and deep porch, covered with its own roof, supported on pilasters, and appended to the entrance front of a building, where it protects the principal doorway, and forms a grand entrance to the whole edifice (Becchi, *del Calcidico e della Cripta di Eumachia*, §§ 21–43.), in the manner represented by the following engraving, which represents a structure of similar character, now remaining in front of the very ancient church of S. Giorgio in Velabro at Rome, believed to occupy the site of the original Basilica Semproniana in the Forum Boarium. Structures of this kind received their name from the city of Chalcis (Festus, *s. v.*), where, it may be presumed, they were first

introduced, or of the most frequent occurrence; and they were added on to private as well as public edifices,



not merely as an ornament to the façade, but for the purpose of affording shelter to persons whilst waiting on the outside for their turn to be admitted, or who transacted their business under them; to the palaces of kings and great personages (Hygin. *Fab.* 184. Auson. *Perioch. Odyss.* 23. Procop. *de Ædific. Justin.* i. 10.); to the basilicæ, courts of justice, and merchants' changes (Vitruv. v. 1.), where they would serve to contain the articles of merchandise, the sale of which was negotiated in the interior; to the curia, the town-hall, and senate-house (Dion Cass. li. 22. August. *Mon. Ancyran. ap.* Grut. p. 232. 4.), perhaps for the reception of the slaves awaiting their masters, and of the people naturally congregating about such places for curiosity or business. The external character and appearance of these appendages is sufficiently indicated by the preceding woodcut; and their general plan, with reference to the rest of the edifice, by the next one, which represents the ground-plan of an extensive building at Pompeii, constructed by the priestess Eumachia, consisting of an enclosed gallery (*crypta*, A), an open one (*porticus*, B) adjoining, which encloses a courtyard or area (C) in the centre; the whole being covered by a grand en-

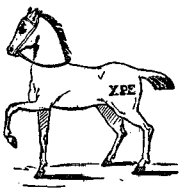


trance, fronting the forum, with the name CHALCIDICUM inscribed upon a slab of marble affixed to the wall.

CHAMUL'CHUS (χαμουλκός). A sort of dray employed in the transport of very weighty substances, such as large blocks of marble, columns, obelisks, &c., which lay low upon the ground (whence the name, from χαμαὶ, the ground, and ἕλκω, to draw), and probably resembled those now used for similar purposes. Ammian. xvii. 4. 14.

CHARACTER (χαρακτήρ). In general, any sign, note, or mark, stamped, engraved, or otherwise impressed upon any substance, like the device upon coins, seals, &c.; and in a more special sense, the brand or mark burnt into the flanks of oxen, sheep, or horses, in order to distinguish the breed, certify the ownership, or for other purposes of a similar nature,

as in the example, which shows the brand upon a race-horse, from a small



antique bronze. Columell. xi. 2. 14.

2. The iron instrument with which such marks were made. Isidor. *Orig.* xx. 7.

CHARIS'TIA (Χαρίστια or Χαριτήσια). The feast of the Charities; a family banquet, to which none but relatives or members of the same family were invited, and the object of which was to reconcile any differences which might have arisen amongst them, and to preserve the kindred united and friendly with one another. (Val. Max. ii. 1. 8. Ov. *Fast.* ii. 617.) It was celebrated on the 19th of February (viii. Cal. Mart.), which was thence termed the "kinsmen's day" — *lux propinquorum.* Mart. *Ep.* ix. 56.

CHARIS'TION (χαριστίων). An instrument for weighing; but of what precise character, or in what it differed from the balance (*libra*) and steelyard (*statera*) is not ascertained. Inscript. *ap.* Don. cl. 2. n. 67. Not. Tires. p. 164.

CHARTA (χάρτης). Writing-paper, made from layers of the papyrus, of which eight different qualities are enumerated by Pliny (*H. N.* xiii. 23.): — 1. *Augustana*, subsequently called *Claudiana*, the best quality; 2. *Liviana*, the next best; 3. *Hieratica*, originally the best, and the same as *charta regia* of Catullus (xix. 16.); 4, 5, 6. *Amphitheatrica*, *Saitica*, *Leneotica*, inferior kinds, named after the places where they were respectively manufactured; 7. *Fanniana*, made at Rome, and named from its maker Fannius; 8. *Emporetica*, coarse paper, not used for writing, but only for packing *merchandise*, whence its name. To these may be added, 9. *charta dentata*, the surface of which was smoothed and polished by rubbing over with the tooth of some animal, to procure a glossy face for the pen to glide over, like our "hot-pressed" paper (Cic. *Q. Fr.* ii. 15. Plin. *H. N.* xiii. 25.); and 10. *charta bibula*, a transparent, and spongy sort of paper, which let the ink run, and showed the letters through. Plin. *Epist.* viii. 15. 2. Compare Plin. *H. N.* xiii. 24.

CHE'LE (χηλή). Properly, a Greek word, which signifies a cloven foot; a pair of crooked and serrated claws, like those of a crab; the talons of a bird; or the claws of a wild beast; whence in that language, it is employed to designate several different instruments, possessing in their forms or manner of usage a resemblance to any one of these natural objects: as a netting needle; a breakwater to protect the mouth of a harbour, when made in the form of a claw set open (see the plan of the port at Ostia, s. PORTUS, letter K.); a pair of pincers or pliers, with bent arms like claws, &c. By the Romans, for a similar reason, the same name is given to a particular part of some military engines, such as the *ballista* and *scorpio*, which was a sort of claw, or nipper, made to open and seize upon the trigger or chord of the machine, whilst it was being drawn back to produce the rebound which discharged the missile. Vitruv. x. 11. 7. Id. x. 10. 4.

CHELO'NIUM (χελώνιον). A bracket or collar affixed to the uprights of a certain machine for moving heavy weights (*machina tractoria*) at their lowest extremities, into which the pivot (*cardo*) of a revolving axle and wheel (*sucula*) was inserted; like that in which the axle of a *plaustrum* turned. Vitruv. x. 2. 2.

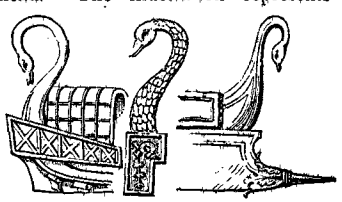
2. A collar of similar description,

fastened to the top of an upright beam in another kind of contrivance for raising weights (*polyspaston*), to which the block and pullies (*trochleæ*) were affixed. Vitruv. x. 2. 8.

3. A particular member in a *catapulta;* called also *pulvinus*. Vitruv. x. 10. 5.

CHELYS (χέλυς, χελώνη). Properly, a Greek word, adopted into the Roman language by poets; but the genuine Latin word is TESTUDO, under which its meanings are illustrated and explained.

CHENIS'CUS (χηνίσκος). An ornament resembling the head and neck of a goose (χήν), sometimes placed on the stern of a vessel (Apul. *Met.* xi. p. 250.), but more frequently in ancient monuments, at the head. The illustration represents



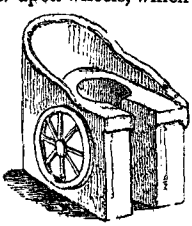
three of these figures; the centre one in detail, from an ancient bas-relief, of which there is a cast in the British Museum; the one on the left hand, over the stern, from Trajan's Column; and that on the right, over the prow, from the Vatican Virgil.

CHENOBOSCI'ON (χηνοβοσκεῖον). An enclosure, with its appurtenances, attached to a country-house or farm, appropriated to the breeding and keeping of geese, large flocks of which were maintained on some estates. (Varro, *R. R.* xii. 10. 1.) It consisted of a spacious yard on the outside of the farm-house and buildings (Columell. viii. 1. 4.), surrounded by a wall nine feet high, which formed the back of an open gallery or colonnade (*porticus*), under which the pens (*harœ*) for the birds were situated. These were built of masonry or brickwork, each being three feet square, and closed in front by a door. The site selected, where possible, was contiguous to a stream or pool of water; if not, an artificial tank was made for the purpose; and near to, or adjoining, a field of meadow grass, or one sown with artificial grasses, where the soil required it, Columell. viii. 14. 1–2.

CHILIAR'CHUS or CHILIAR'CHOS (χιλιάρχης or χιλίαρχος). The commander of a thousand men; a word more especially employed by the Greeks to designate the Persian *vizîr* (Xen. *Cyrop.* ii. 1. 23. Nepos, *Con.* 3.); and applied by the Romans to an officer who commanded the marines, or soldiers who manned a fleet. Tac. *Ann.* xv. 51.

CHIMÆ'RA (Χίμαιρα). Literally, a she-goat, which the poets and artists of Greece converted into a monster, spouting fire, composed of three different animals—the head of a lion, the body of a wild goat, ending in a dragon's tail; fabled to have been killed by Bellerophon. Hor. Ovid. Tibull. Hom. &c.

CHIRAMAX'IUM (χειραμάξιον). An *invalid's chair* upon wheels, which could be drawn or pushed forward by the hands of a slave, in the same manner as now practised. (Pet. *Sat.* 28. 4.) The illustration represents

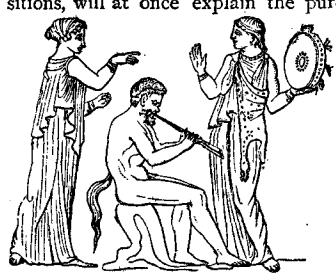


a marble chair now in the British Museum, which originally belonged to the baths of Antoninus at Rome, where it was doubtless employed as a *sella balnearis* or *pertusa;* but the two small wheels carved as ornaments on the sides, and in imitation of the movable chair of wood, in which invalids were wheeled to and from the baths, establish at once the meaning of the word, and the harmony

between ancient customs and our own in this particular.

CHIRIDO'TA (χειριδωτός, sc. χιτών). Properly a Greek word, and an adjective, but sometimes used substantively by the Romans (Capitolin. *Pertinax*, 8.); and applied to a tunic with long sleeves reaching down to the hand (χείρ), more especially characteristic of the Asiatic and Celtic races, as seen in the annexed figure, from the Niobe group, representing the tutor (*pædagogus*) of the younger children, a class of men usually selected for that duty from the inhabitants of Asia Minor. Amongst the male population of Greece, and of Rome in the earlier times, sleeved tunics were not worn, excepting by people who affected foreign habits, or of luxurious and effeminate characters; hence when mention is made of persons so dressed, there is always an implied sense of reproach concealed under it. (Scipio Afr. *ap.* Gell. vii. 12. 2. Cic. *Cat.* ii. 10. Suet. *Cal.* 52.) But in both countries they were permitted to females, as shown by numerous monuments both of Greek and Roman artists, and in the annexed example, from a painting at Pompeii; whence the sarcasm of Virgil (*Æn.* ix. 616.), where the Trojans are called women, and not men, because their tunics had long sleeves.

CHIRONOM'IA (χειρονομία). The art of gesticulating or talking with the hands and by gestures, with or without the assistance of the voice. (Quint. i. 11. 17.) This art was of very great antiquity, and much practised by the Greeks and Romans, both on the stage and in the tribune, induced by their habit of addressing large assemblies in the open air, where it would have been impossible for the majority to comprehend what was said without the assistance of some conventional signs, which enabled the speaker to address himself to the eye as well as the ear of his audience. These were chiefly made by certain positions of the hands and fingers, the meaning of which was universally recognised and familiar to all classes, the practice itself being reduced to a regular system, as is the case at the present time amongst the populace of Naples, who will carry on a long conversation between themselves by mere gesticulation, and without pronouncing a word. It is difficult to illustrate such a matter in a work like this; but the act is frequently represented on the Greek vases, and other works of ancient art, by signs so clearly expressed, and so similar in their character to those still employed at Naples, that an unlettered lazzarone, when shown one of these compositions, will at once explain the purport of the action, which a scholar with all his learning cannot divine. (Iorio, *Mimica degli Antichi*, p. 369.) In the illustration, for instance, which



is copied from a Greek fictile vase, it is self-evident that the two females are engaged in a woman's quarrel; the one on the left by her forward attitude and index finger pointedly directed towards the other, making some angry accusation against her; whilst the backward movement of the body exhibited by the figure on the right, the sudden cessation of her music, and the arms thrown open and upwards present a very natural expression of surprise, either feigned or real, on her part. Thus much would be readily divined by any one. But the subject of the quarrel? That is told by the positions of the hands and fingers. It is a love quarrel, arising from jealousy; for the exact gesture employed by a modern Neapolitan to signify *love*; viz., joining together the tips of the fore-finger and thumb of the left hand, is exhibited by the figure on the left side of the picture; whilst the other woman not only expresses surprise by her attitude, but with her right hand raised up towards the shoulder, and all its fingers wide open and erect, denies the insinuation and declares her indignation at the accusation; for such is the gesture which a Neapolitan employs to signify a negative, more especially when what is said excites his astonishment and displeasure. Thus these few gestures represent a long dialogue. The cause of quarrel is, without doubt, the sitting Faun, who, while affecting to play away so resolutely between the angry damsels, has been detected in making signs incautiously to the nymph with the tambourine, and which were perceived by his old flame who stands behind him.

CHIRON'OMOS and CHIRON'OMON (χειρονόμος). Generally, any person who employs the art of gesticulation to express his meaning without the aid of language, as explained in the preceding article; thence also, a pantomimic actor on the stage (Juv. *Sat.* vi. 63.); and one who performs any duty with regular, studied, or theatrical movements; whence the same term is applied by the satirists to the slave who carved up the dishes at great entertainments with a pompous flourish of his knife. Juv. *Sat.* v. 121. Compare Pet. *Sat.* 36. 6.

CHIRUR'GUS (χειρουργός). A surgeon, who performs operations, as distinguished from a medical practitioner. The Roman doctor (*medicus*) of early times exercised both departments of the healing art; but, about the time of Tiberius, surgery began to be practised as a distinct profession. Cels. *Præf.* vii. Becker, *Gallus*, p. 224. transl.

CHLAM'YDA. Same as CHLAMYS. Apul. *Met.* xi. p. 256. Id. *Flor.* ii. 15. 2.

CHLAMYDA'TUS (χλαμυδωτός). Clad in the *chlamys*, or Grecian mantle; which, from the nature of the garment, might be put on in a variety of ways, presenting very different characters, but all studiously arranged with the view of appearing graceful and becoming. (Ovid. *Met.* ii. 733.) The most simple and usual were the following:—

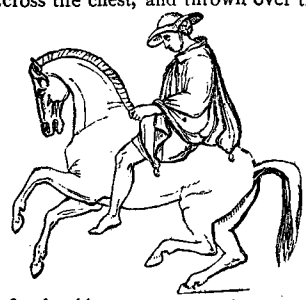
1. The narrowest part of the mantle (see the right-hand figure *s.* CHLAMYS) was passed round the back of the neck, and the two corners brought together in front of the throat, where they were joined by a buckle, clasp, or brooch, so that the goars might be turned back over the shoulders (*demissa ex humeris.* Virg. *Æn.* 263.), and the middle or longest part would hang down behind as far as the knees, as shown by the annexed figure, from the Panathenaic frieze in the British Museum.

2. Or, a portion of the narrow part of the left-hand figure *s.* CHLAMYS, was folded down, in order to make a

longer line, and then fastened sideways over the right shoulder by a

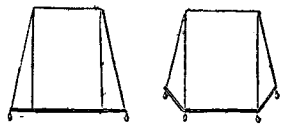
brooch, &c., so that the mantle completely enveloped the left arm, leaving the right one, as well as the whole side, uncovered, whilst the four corners hung down on the same side parallel to one another, two in front and two behind, as shown by the annexed figure, from a Greek vase.

3. Or, one side of it was carried across the chest, and thrown over the



left shoulder, so as closely to envelope the upper part of the person, as low as the wrists (Apul. *Flor.* ii. 15. 2.); an arrangement more especially adopted on horseback, as shown by the annexed example, from the Panathenaic frieze in the British Museum.

CHLAM'YS (χλαμύς). A light and short mantle, originating with the inhabitants of Thessaly or of Macedonia, whence it was imported into other parts of Greece, and became



the regular equestrian costume of the Athenian youths, from the period of their becoming ἔφηβος until the age of manhood. (Plutarch. *Alex.* 26. Pollux, x. 124. Apul. *Met.* x. p. 233.) It consisted of an oblong square piece of cloth, to each side of which a goar (πτέρυξ) was attached, sometimes in the form of a right-angled, and at others of an obtuse-angled triangle, so that the whole, when spread out, would form a mantle of similar shape and dimensions to the diagrams introduced above. The different ways in which it was adjusted and worn are described and illustrated in the preceding article.

2. Properly speaking, the chlamys belongs to the national costume of the Greeks, but not of the Romans, though it was occasionally adopted, even at an early period, by some of the last-mentioned people, as by L. Scipio and Sylla (Cic. *Rabir. Post.* 10. Val. Max. iii. 2. and 3.); but these are both mentioned as singular instances. In some cases, too, it is ascribed to women—to Dido by Virgil (*Æn.* iv. 137.), and to Agrippina by Tacitus (*Ann.* xii. 56.).

CHORA'GIUM (χορήγιον). The furniture, scenery, dresses, &c., belonging to a theatre, which are necessary in presenting a play upon the stage, or, as our actors call it, "*the property*." Festus, *s. v.* Plaut. *Capt. Prol.* 60.

2. A large apartment behind the stage, where the "property" was kept; or, perhaps, where the actors, and in a Greek theatre the chorus, dressed or rehearsed. (Vitruv. v. 9. 1. Demosth. *de falsa Legat* p. 403. 22. Reiske). It formed one of the appur-

tenances constructed in the spacious porticoes at the back of a theatre (Vitruv. *l. c.*), as may be seen on the plan of Pompey's theatre, introduced as an illustration under THEATRUM.

3. A sort of spring in hydraulic machines. Vitruv. x. 8. 1.

CHORA'GUS. The person who provided the scenery, ornaments, dresses, &c., necessary for presenting a play upon the Roman stage; which he sometimes furnished at his own expense, but more usually from moneys levied on the community, and paid over to him by the ædiles. Plaut. *Pers.* i. 3. 78.

2. (χορηγός). Amongst the Greeks, the *choragus* was the person who defrayed the costs for bringing out a *Chorus;* and the leader of the Chorus was sometimes designated by the same name.

CHORAU'LES and CHORAU'LA (χοραύλης). A musician who accompanied the Chorus of the Greek theatre, or any other number of singers in a concert generally, upon the double pipes; as contradis-

tinguished from *aulœdus*, who played an instrumental solo without vocal music. (Suet. *Galb.* 12. Plin. *H. N.* xxxvii. 3. Mart. *Ep.* ix. 78.) The costume and instrument of these performers are shown by the figure annexed, from a drawing by Fulvius Ursinus, in the Vatican Library, copied from a statue discovered on the Appian Way, with the name CHORAULES inscribed upon its base.

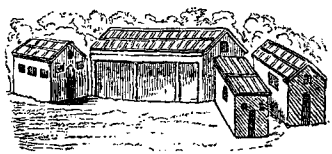
CHORE'A (χορεία). A choral dance; *i. e.*, in which the performers join hand in hand, so as to form a circle and dance to the sound of their own voices, precisely as represented in the illustration, from a painting in

the baths of Titus at Rome. Virg. *Cul.* 19. Ov. *Met.* viii. 581. Claud. *B. Gild.* 448.

CHOROB'ATES. An instrument used for taking the level of water, and of the country through which it is to be conducted. Vitruv. viii. 5. 1.

CHO'ROCITHARIS'TA. A musician who accompanies a chorus of singers on the *cithara.* Suet. *Dom.* 4.

CHORS, CORS, or COHORS (χόρτος). A farm or strawyard, which constituted one of the principal appendages belonging to a country villa, where the whole live stock, cattle, pigs, poultry, &c., were kept, stalled, and foddered. It consisted of a large court covered with litter, for the purpose of making dressing for the land, provided with a tank, where the cattle were watered when brought up for the night; and enclosed all round by numerous outbuildings, in-



cluding sheds for the carts, ploughs, and agricultural implements, as well

as stabling, stalls, sties, and houses for the cattle, and other domestic animals (*turba cortis*, Mart. *Ep.* iii. 58.), forming the live stock of the farm. (Varro, *L. L.* v. 88. Id. *R. R.* i. 13. 2. and 3. Vitruv. vi. 6. 1.) The illustration annexed, which represents the yard in which the followers of Ulysses were kept when changed into swine, from a miniature of the Vatican Virgil, will serve to convey a notion of the general plan and character of an ancient farm-yard and its dependencies.

2. A sheep pen, made with hurdles and netting, and set up on the lands where the flock pastured, to protect them at night. (Varro, *R. R.* ii. 2. 9.) Also a permanent enclosure surrounded by high stone walls, in which sheep were stalled. Columell. vii. 3. 8.

CHORUS (χορός). A band or company of persons engaged in dancing and singing, more especially when their songs and dances were performed in honour, or as part of the worship, of some divinity. Cic. *Phil.* v. 6. Virg. *Æn.* viii. 718. Suet. *Cal.* 37. Hor. *Od.* i. 1. 31.

2. The chorus of singers in a dramatic entertainment on the Greek stage. The performers in it were entirely distinct from the actors, though they sometimes performed the part of interlocutors. The Roman drama had no chorus. Hor. *A. P.* 193. 204. 283. Aul. Gell. xix. 10.

3. A choral or round dance. (Mart. *Ep.* iv. 44. Compare Tibull. ii. 8. 88.) Same as CHOREA; where see the illustration.

CHRYSEN'DETA (χρυσίνδετα). The name given to a particular manufacture of plate employed by the wealthy Romans for their table services, but the precise character of which is not ascertained; excepting that the name itself and the epithets applied to it, appear to indicate that the articles were made upon a basis of silver, with ornaments of gold either inlaid, or chased in relief upon it. Mart. *Ep.* ii. 43. Id. vi. 94. Id. xiv. 97. and compare Cic. *Verr.* iv. 21–23.

CHYTRA (χύτρα). A common kind of earthenware pot in use amongst the Greeks, employed for boiling and cooking, or any ordinary purpose; and, therefore, left in its natural rough state of red clay, without any sort of decoration or painting. (Aristoph. *Pac.* 923. Athen. ix. 73. Cato, *R. R.* 157. 11., where, however, some editions read *scutra*.) The illustration, from an original, represents the form of these pots according to Panofka, *Recherches sur les véritables Noms des Vases Grecs*, i. 28.

CHYTROPUS (χυτρόπους). A *chytra* made with legs, so that it could be set over the fire without being placed upon a trivet, as shown by the annexed figure, from an original after Panofka. Hesiod. *Op.* 746. Vulg. *Levit.* xi. 35.

CIBILL'A. The reading of some editions in a passage of Varro (*L. L.* v. 118.) for CILLIBA; which see.

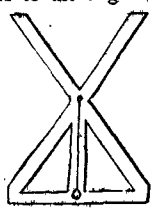
CIBO'RIUM (κιβώριον). Literally, the seed-pod of the Egyptian bean (*colocasia*); and thence a drinking vessel of Greek invention, so termed from its resemblance to the form of that fruit. Hor. *Od.* ii. 7. 22. Schol. Vet. *ad l.* Athen. xi. 54.

CICO'NIA. Literally, a *stork*; but also applied to a mimic gesture expressive of ridicule or contempt, produced by bending the forefinger into the form of a stork's neck, and pointing it towards the person ridiculed with a rapid motion of the two top joints up and down. Pers. i. 58. Hieron. *Epist.* 125. 18.

2. A contrivance employed by farmers to test a labourer's work in spade husbandry, and prove if all his trenches were dug to a uniform and proper width and depth. It consisted

of an upright, with a cross-bar affixed to it, at right angles, like the letter T inverted, so that the long branch measured the depth, the two shorter arms the width and evenness of the trench. Columell. iii. 13. 11.

3. *Ciconia composita.* A contrivance of the same description as the preceding, but not quite so simple; invented by Columella, to remedy some inconveniences experienced in the use of that instrument, which led to frequent disputes between the farmer and his labourers, without insuring him against being deceived by them; inasmuch as it required a very sharp eye to see that the instrument was placed fairly upright in the furrow, and not in a slanting position, which would make the trench appear deeper than it really was. For this purpose he added two cross-bars to the original instrument, nailed on it in the form of the letter X, and suspended a line and plummet from the point where they intersected each other; thus, the extreme ends of the cross-bars and tail-piece proved the width of the trench at top and bottom, and showed if the sides were dug fair and even throughout; the height of the machine measured the exact depth of the trench; and the plumb-line prevented disputes by indicating at once whether it was inserted in a horizontal position or not. (Columell. iii. 13. 12.) The illustration is not from the antique, but is a conjectural diagram by Schneider, constructed in accordance with Columella's description, and inserted here in order to convey a better idea than words alone can express.



4. A name given by the ancient Spaniards to the machine for raising water from a well, which we call a "swipe," and the Romans termed TOLLENO. Isidor. *Orig.* xx. 15. 3.

CICU'TA. Literally, the *hemlock;* whence transferred to things made out of the stalks of that plant, especially the *Pan's pipes.* Virg. *Ecl.* ii. 36. Lucret. v. 1382.

CICU'TICEN. A performer on the *Pan's pipes,* made of the hemlock stalks. (Sidon. *Carm.* i. 15.) The illustration is from a small ivory figure in the Florentine Museum.

CID'ARIS. (*κίδαρις* and *κίταρις*). The *royal* bonnet worn by the kings of Persia, Armenia, and Parthia, which had a tall, stiff, and straight crown, encircled by a blue diadem ornamented with white spots (Curt. iii. 3.). All these particulars, with the exception of the colour, are distinctly visible in the illustration, which represents Tigranes, king of Armenia, from a Syrian medal.

2. The bonnet worn by the high priest of the Jews. Hieron. *Epist.* 64. 2. and 13.

CILIBAN'TUM. A wine or drinking table of *circular* form, supported upon *three* legs; for circular tables, on a *single* stem, had an appropriate name of their own — *monopodia.* Tables of this kind are frequently represented in the Pompeian paintings, from one of which the annexed illustration is copied, with the drinking vessels (*capides, capulæ*) upon it, precisely as mentioned by Varro, *L. L.* v. 121.

CILIC'IUM (*κιλίκιον*). A coarse kind of cloth made of goats' hair, used for various purposes, in the army and navy more especially, and probably resembling the material now used for coal-sacks and horses' nose-bags. Cic. *Verr.* ii. 1. 38. Liv.

xxxviii. 7. Veget. *Mil.* iv. 6. Serv. *ad* Virg. *Georg.* iii. 313.

CIL'LIBA (κιλλίβας). A Greek word, signifying literally the *trestle*, which forms a stand for anything; whence it was adopted by the Romans to designate a *dining-table* of *square* form, supported by trestles underneath, as shown by the illustration, from the Vatican Virgil,

which represents the table at which the companions of Ulysses fed, when changed into beasts. Square dining-tables were usually employed by the early Romans; but had fallen into disuse before the age of Varro, when circular ones were mostly adopted; except in camps for the military mess, where the old form was retained as more convenient. Varro, *L. L.* v. 118.

CINÆDUS (κίναιδος). A *dancing-master*, who taught the art of dancing in a school (Scipio Afr. *ap.* Macrob. *Sat.* ii. 10. Non. *s. v.* p. 5. Plaut. *Mil.* iii. 73.). In early times, while this kind of exercise was confined to religious and warlike dances, it was not esteemed unbecoming; but with the corruption of manners when mimetic and lascivious dances were introduced upon the stage, the name was likewise given to the performers in those exhibitions, and thence, in a more indefinite meaning, it became a term of reproach for any one who indulged in the indelicate propensities for which the stage dancers were notorious.

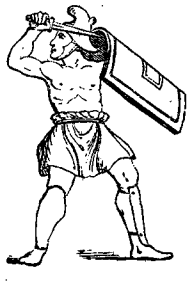
CINCINNA'TUS. Having the hair of the head twisted into long corkscrew curls or ringlets (*cincinni*). Cic. *in Senat.* 5. Id. *pro Sext.* 11.

CINCIN'NUS (ἕλιξ). A *ringlet*, or long corkscrew curl of hair, like the twist of a fringe (Cic. *Pis.* 11.), or the tendril of a vine (Varro, *R. R.* i. 31. 4.), as in the example, from the Column of Trajan. Though ringlets of this kind are natural to some few individuals, the term mostly implies that they were artificially produced with the curling-irons.

CINCTIC'ULUS. Diminutive of CINCTUS, *-us*; a short petticoat or kilt worn by boys round the loins in the same way as the *cinctus* by grown-up persons. Plaut. *Bacch.* iii 3. 28.

CINCTO'RIUM. A belt worn round the waist, for the purpose of attaching the sword (Mela, ii. 1.), as contradistinguished from the baldrick (*balteus*), which was slung over the shoulder. The consuls, tribunes, and superior officers of the Roman army are always represented on the columns and arches with their swords attached by a *cinctorium*, as in the example, from a bas-relief in the Capitol at Rome; but the orderlies, or common men carry theirs suspended from a *balteus*.

CINCTUS, *-us* (διάζωμα, περίζωμα),



A sort of petticoat, like the Scotch kilt, reaching from the waist to the knees, or thereabouts, which was worn in early times, instead of the tunic, by persons of the male sex, engaged in active or laborious employments. Isidor. *Orig.* xix. 33. 1. Varro, *L. L.* v. 114., as shown by the illustration, from a terra-cotta lamp.

2. A waist-band worn over the tunic (Plin. *H. N.* xxviii. 9. Suet. *Nero*, 51.); same as CINGULA and CINGULUM, 3.

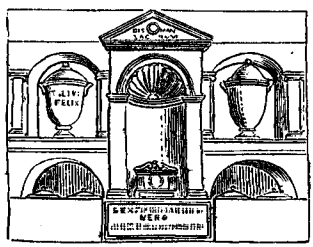
3. *Cinctus Gabinus.* A particular manner of adjusting the *toga* (Liv. v. 46. Id, viii. 9.), in which one end of it was thrown over the head, and the other passed round the waist behind (Serv. *ad* Virg. *Æn.* vii. 612.), so as to present the appearance of a girdle, precisely as shown in the annexed figure, from the Vatican Virgil.

CINCTUS, *-a, -um.* Generally, wearing a girdle, belt, or sash of any kind, and applied to both sexes; to females, who wore a girdle under the breast (Ovid. *Met.* vi. 59. and CINGULUM, 1.), or, like a zone, round the loins (Curt. iii. 3. and CINGULUM, 2.); to men, who wore a girdle over the tunic (Plaut. *Curc.* ii. 1. 5. and CINGULUM, 3.); or their swords attached to a waist-band (*gladio cinctus*, Liv. xxxviii. 21. and CINCTORIUM); and to huntsmen who carried their knives in a waist-band (*cultro venatorio cinctus*, Suet. *Aug.* 35. and 19.).

2. *Cinctus alte.* See ALTICINCTUS.

CINCTU'TUS. Clothed after the fashion of the early ages; *i. e.*, with nothing but a short kilt (*cinctus*, *περίζωμα*) round the loins, as represented in the last illustration except one. Hor. *A. P.* 50. Ovid. *Fast.* v. 101. Compare Plutarch, *Rom.* 21.

CINERA'RIUM. A niche in a tomb, adapted for the reception of a large cinerary urn, or a sarcophagus, as contradistinguished from *columbarium*, which was of smaller dimensions, and only formed to receive a pair of jars (*ollæ*). (Inscript. *ap.* Grut. 850. 10. *Ap.* Fabrett. 16. 71. CALPURNIA EMIT COLUMBARIA N. IV. OLLAS. N. VIII. ET CINERARIUM MEDIANUM.) The illustration, which represents one side of a sepulchral chamber, as it appeared when first excavated, presents an arrangement



similar to that set forth by the preceding inscription, with two *columbaria* at bottom, over which are the same number of cinerary niches for urns, and a larger one in the centre (*cinerarium medianum*), with its sarcophagus.

CINERA'RIUS. A slave who waited upon the *ornatrix* while engaged in dressing her mistress's hair. His chief duty consisted in heating the curling-irons in the ashes (*cineres*), whence the name (Varro, *L. L.* v. 129.); but in some cases, he also performed the part of a barber. Catull. 61. 138. Seneca, *Constant. Sap.* 14.

CINGIL'LUM. A diminutive of CINGULUM; but in a passage of Petronius (*Sat.* 67. 4.), the only one in which the word occurs, it is clearly used to designate an article of female attire, worn on the upper part of the person, and reaching from the shoulders to a little below the waist; for, when Fortunata appears at the ban-

quet of Trimalchio, she wears a yellow *cingillum* over a cherry-coloured tunic, which is seen below it; the

tunic also being sufficiently short to leave the bangles round her ankles, and her Greek shoes exposed to view — *galbino succincta cingillo, ita, ut infra cerasina appareret tunica, et periscelides tortæ, phœcasiæque inauratæ.* It must, therefore, have resembled what we now term a *jacket* or *spenser*, such as is frequently represented in the Pompeian paintings, from one of which the illustration is copied, and if the tunic were only drawn up a little higher through its girdle, so as to leave the feet and ankles exposed, it would strictly accord with the entire costume described.

CIN'GULA. A *girth* or *surcingle* by which the saddle pad is fastened, as in the example, from the Column

of Antoninus. Ovid. *Rem. Am.* 236. Calpurn. *Ecl.* vi. 41.

2. A man's girdle round the waist. Ovid. *A. Amat.* iii. 444. and CINGULUM 3.

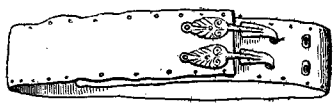
CIN'GULUM (ταινία). A band, sash, or girdle worn by females over the tunic, and close under the bosom, in order to make the dress sit close, and becomingly on the person, as shown by the figure annexed, from a Greek statue. Isidor. *Orig.* xix. 33. 1. Virg. *Æn.* i. 492.

2. (ζώνη). A girdle or sash also worn by females, and especially young unmarried women, but fastened lower down the body, just above the hips, as shown by the annexed illustration, representing Electra, from a marble found at Herculaneum, with the sash drawn by its side, from a Greek vase. In this sense the term is also applied to the Cestus of Venus. Festus, *s. v.* Val. Flacc. vi. 470. and CESTUS.

3. (ζωστήρ). A man's girdle, worn round the waist, and outside the tunic, as shown by the example, from a statue at Naples. It served for carrying any small article suspended from it, and especially to shorten the tunic, when the wearer was engaged in active exercise, by drawing up the lower part to any desirable height. Pet. *Sat.* 21. 2. and ALTICINCTUS.

4. (μίτρα, ζωστήρ, ζώνη). A *soldier's belt*, made of metal, or of leather plated with metal, worn

round the loins to secure the bottom of the cuirass (see the illustration *s.* CLIPEATUS I.), and protect the belly.



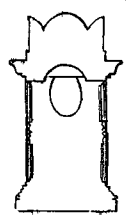
It was fastened by hooks, as in the example, from an original of bronze found in a warrior's tomb at Pæstum; and over this the sword-belt (*cinctorium*) was also strapped, whence Virgil, in describing the armour of Pallas (*Æn.* xii. 942.), indicates both of these cinctures by the plural *cingula*, for the shoulder band (*balteus*), which supported the shield, is separately mentioned.

5. (διάζωμα, περίζωμα). An *article in female attire* similar to the *Cinctus* of males (Varro, *L. L.* v. 114.), viz. a short petticoat reaching from the waist to the knees, which was worn in early times instead of a tunic, especially by women who led an active or laborious life; whence it is very commonly assigned to the Amazonian women on the fictile vases, from one of which the illustration is copied.

CIN'IFLO. A slave attached to the female part of the household, whose business it was either to heat the irons for the *ornatrix* (Schol. Acron. *ad* Hor. *Sat.* i. 2. 98.) when she was dressing her mistress's hair; or, according to Servius (*ad* Virg. *Æn.* xii. 611.), to procure and administer the powder (*cinis*) which women employed for tinting their hair of a light auburn colour.

CIPPUS (στήλη). A short round post or pillar of stone set up to mark the boundaries between adjacent lands or neighbouring states. (Simplic. *ap.* Goes. p. 88.) The illustration represents one of these stones, now preserved in the Museum of Verona. From the inscription (one of the oldest authentic Roman inscriptions extant) we learn that it was set up by Atilius Saranus, who was dispatched by the senate, as proconsul, to reconcile a dispute between the people of Ateste (*Este*) and Vincentia (*Vicenza*) respecting their boundaries.

2. A low pillar, sometimes round, but more frequently rectangular, erected as a tomb-stone over the spot where a person was buried, or employed as a tomb for containing the ashes after they had been collected

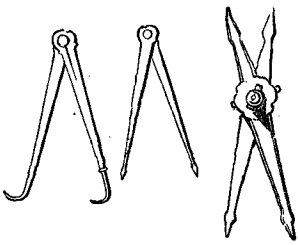


from the funeral pyre, by persons who could not afford the expense of a more imposing fabric. (Pers. i. 37.) The illustration represents an elevation and section of a cippus, which formerly stood on the Via Appia; the section, on the left hand, shows the movable lid, and the cavity for receiving the ashes.

3. A strong post, formed out of the trunk of a tree, with the weaker branches cut off, sharpened to a point, and driven into the ground to serve as a palisade in military fortifications. Cæs. *B. G.* vii. 73.

CIR'CINUS (διαβήτης.) A *pair of compasses*, employed by carpenters, architects, masons, and sculptors, for describing circles, measuring distances, or taking the thickness of solids. (Cæs. *B. G.* i. 38. Vitruv. ix.

8. 2.) The illustration represents three sorts of compasses, similar to



those still in use; on the right a pair of proportional compasses, on the left a pair of callipers, and a small common compass in the centre, all copied from originals found at Pompeii.

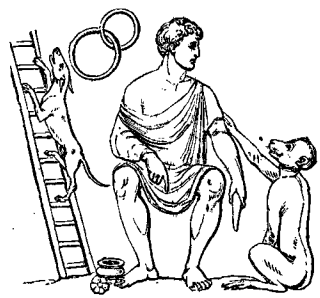
CIRCITO'RES. Surveyors of the Roman aqueducts, whose duty it was to visit the different lines for the purpose of seeing if any parts wanted repairs, and that no frauds had been committed by the insertion of improper pipes, in order to divert the water without permission, or draw off a larger quantity of it than the law allotted. Frontin. *Aq.* 117.

2. In the Roman armies, a detachment of men appointed to go the rounds at certain intervals, and see that all the watches were regularly kept, and all the sentries at their posts. Veget. *Mil.* iii. 8. Inscript. *ap.* Murat. 540. 2.

3. Commercial travellers, employed by certain manufacturers and tradesmen, to carry round and dispose of the goods they made. Ulp. *Dig.* 14. 3. 15.

CIRCU'ITOR. A watchman or looker out, employed upon a farm or country villa, to go the rounds and protect the gardens and fields from depredations. Pet. *Priap.* 16. 1.

CIRCULA'TOR. A strolling juggler, or mountebank, who goes about getting money by showing off tricks and sleights of hand (Celsus, v. 27. 3. Apul. *Met.* i. p. 3.); or with trained animals (Paul. *Dig.* 47. 11. 11.), as shown by the annexed



illustration, from a terra-cotta lamp.

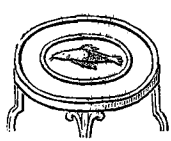
CIR'CULUS (κύκλος). A circle; thence, applied to various things which have a circular figure; as—

1. The hoop of a cask (*cupa*), by which the staves are bound together,

as in the example of a Roman cask, from Trajan's Column. Pet. *Sat.* 60. 3. Plin. *H. N.* xiv. 27. Id. xvi. 30.

2. A particular kind of cake or biscuit, made in the form of a ring. Varro, *L. L.* v. 106. Vopisc. *Tac.* 6.

3. A circular dish, upon which food was brought up and placed upon the table (Mart. *Ep.* xiv. 138.), as shown by the illustration, from the



Vatican Virgil; whereas many dishes were only handed round to the guests, without being deposited on the dining-table.

4. The broad belt in the sphere, which contains the twelve signs of the zodiac, and represents the sun's

track through them, as seen in the annexed example, from a Pompeian painting. Aul. Gell. xiii. 9. 3.

5. An imaginary circle in the heavens, or which astronomers describe on the celestial globe, for the purpose of marking out certain regions of the sky, and explaining the course of the planets, as seen in the illustration, from a statue of Atlas

bearing the heavens on his shoulders. Varro, *L. L.* vi. 8. Cic. *Somn.* Scip. 3. Ovid. *Met.* ii. 516.

CIRCUMCIDA'NEUS. Literally, *cut round;* but the word is employed in a special sense to designate an inferior quality of newly-made wine, or must, produced by repeated squeezings under the press beam. To understand distinctly the meaning of the word and the quality of the article intended by it, we have only to reflect, that when the fresh grapes had been crushed in a vat by the naked feet, the residue of stalks and skins (*pes*) was carried in a mass to the pressing machine (*torcular*), and there subjected to the action of a powerful beam (*prelum*) screwed down upon it, which extracted all the juice remaining in them. This operation would naturally cause a portion of the mass to bulge out beyond the edge of the surfaces between which it was squeezed, without being thoroughly pressed. It was, therefore, *cut off all round* with a knife, and again placed under the beam, and the juice it yielded was the *circumcidaneum.* When the mass of skins was enclosed in a basket (*fiscina*), or between laths of wood (*regulæ*), it was purposely to prevent it from bulging out, and, consequently, when so treated, there was no *circumcidaneum* produced. Cato, *R. R.* 23. 4. Varro, *R. R.* i. 24. Columell. xii. 36. Plin. *H. N.* xiv. 23. and 25.

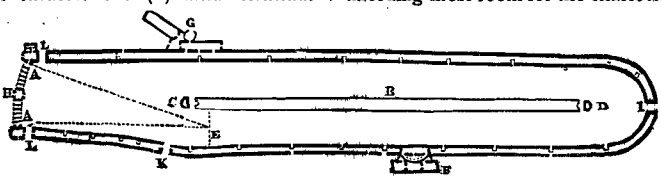
CIRCUMSITIUM. (Varro, *R. R.* i. 54.) Same as CIRCUMCIDANEUM.

CIRCUMCISO'RIUM. An instrument employed by veterinaries for bleeding cattle in the feet. Veget. *Vet.* i. 26.

CIRCUS (Κίρκος. Polyb. xxx. 13. 2.) A Roman circus, or *race-course,* which, in the earliest times, was nothing more than a flat open space, round which temporary wooden platforms or scaffoldings were raised for the spectators to stand upon; but even before the destruction of the monarchy, a permanent building was constructed for the purpose, and laid out upon a regular plan, ever afterwards retained until the final dissolution of the empire; and then the entire edifice, with its race-course and appendages, was included under the general name of circus. Liv. i. 35. Varro, *L. L.* v. 135. Dionys. iii. 68.

The ground-plan was laid out in an oblong form, terminating in a semicircle at one extremity, and enclosed at the opposite end by a pile of buildings called "the town" (*oppidum*), under which the stalls (*carceres*) for the horses and chariots were distributed, marked A. A. in the engraving, which represents the ground-plan of a circus still remaining in considerable preservation on the Appian Way, near Rome, commonly known as the Circus of Caracalla.

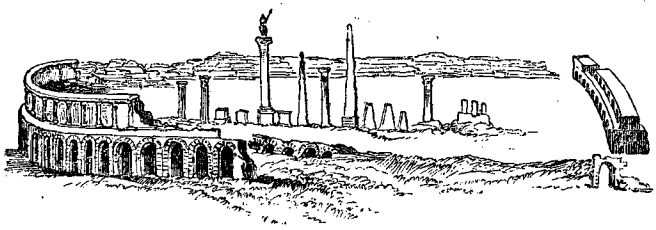
A long low wall (*spina*, B on the plan) was built lengthways down the course, so as to form a barrier, by which it was divided into two distinct parts; and at each of its ends was placed a goal (*meta*), round which the chariots turned; the one nearest to the stables (C) being termed *meta prima*, the farthest one (D) *meta secunda*. It will be perceived that the two sides of the circus in the example are not quite parallel to each other, and that the *spina* is not exactly equidistant from both sides. Perhaps this is an exceptional case, only adopted in structures of a limited extent, like the present one, with the object of affording most room for the chariots at



the commencement of the race, when they all started abreast; but when the goal at the bottom (D) had been turned, their position would be more in column than in line; and consequently less width would be required across that side of the course. For a similar reason, the right horn of the circus is longer than the left; and the stalls (A A) are arranged in the segment of a circle, of which the centre falls at the point (E), exactly midway between the first *meta* and the side of the building, at which the race commenced. The object of this was that all the chariots, as they came out from their stalls, might have the same distance to pass over before they reached the spot where the start took place, which was at the opening of the course, where a chalked rope (*alba linea*, E) was fastened across from two small marble pillars (*hermulæ*), and loosened away from one side, as soon as all the horses had brought up fairly abreast of it, and the signal for the start had been displayed. The outbuilding (F) is the emperor's box (*pulvinar*); and the one on the opposite side (G) supposed to have been intended for the magistrate (*editor spectaculorum*), at whose charge the games were exhibited. In the centre of the end occupied by the stalls was a grand entrance (H), called *porta pompæ*, through which the Circensian procession entered the ground before the races commenced; another one was constructed at the circular extremity (I), called *porta triumphalis*, through which the victors left the ground in a sort of triumph; a third is situated on the right side (K), called *porta libitinensis*, through which the killed or wounded drivers were conveyed away, and two others (L L) were left close by the *carceres*, through which the chariots were driven into the ground.

As regards the external and internal elevation of the edifice, a circus was constructed upon a similar design to that adopted for theatres and amphitheatres; consisting on the outside of one or more stories of arcades, according to the size and grandeur of the building, through which the spectators entered upon the staircases, leading into the interior of the fabric. The interior was arranged in rows of seats, divided into tiers, and separated by stairs and landing places, in the same manner as described and illustrated under the word AMPHITHEATRUM; of which a fair idea may be conceived from the next engraving, representing the ancient race-course at Constantinople, as it appears on an old map,

executed before that city was taken by the Turks. Though a ruin, it shows distinctly the arcades and outer shell of the building; some fragments of the rows of seats for the spectators; the *spina*, with its obelisks and columns nearly perfect; the *meta prima* on the right hand of



it; the *oppidum* and *carceres*, arranged on a curved line, like the first example; and one of the gates, through which the chariots entered the ground, like those marked L L on the ground-plan; it is besides remarkable as affording the only known instance in which the superstructure of a circus is exhibited.

CIRRA'TUS. Of men or women (Mart. ix. 30. Ammian. xiv. 6. 20.); see CIRRUS 1. Of cloth fabrics (Capitol. *Pertinax.* 8.); see CIRRUS 8.

CIRRUS. Properly, a lock of curly hair, growing in a full and natural curl, as contradistinguished from *Cincinnus*, a ringlet or twisted curl, mostly made with the irons; such, for instance, as was natural to the youth of Greece, before they attained the age of manhood, when their locks were cut off and dedicated to some deity (Varro, *ap.* Non. *s. v.* p. 94.); or to the Germans (Juv. *Sat.* xiii. 164.) and Gauls, who were distinguished amongst the ancients for the abundance and beauty of their hair, and, consequently, in all works of art, are commonly delineated with this characteristic. See the illustration, *s.* COMATUS.

2. *Cirrus in vertice* (μαλλὸς ἀθλητοῦ, Gloss. Vet.) A tuft of hair drawn up all round the head, and tied into a bunch on the occiput, as was the practice of athletes, wrestlers, boxers, &c., in order to avoid being seized by the hair in the heat of contest, as exhibited in the illustration, from a bas-relief in the Vatican, representing a pair of *Pancratiastæ*. The example likewise explains a passage of Suetonius (*Nero*, 45.), in which it is related, that during the insurrection of Vindex, and while the city of Rome was suffering severely from famine, a vessel arrived from Alexandria, which, instead of being laden with grain, only brought a cargo of fine sand for the use of the athletes maintained by the emperor. The population, enraged at this, fastened a tuft of hair (*cirrus in vertice*) on the top of all his statues, with a pasquinade below in Greek characters, alluding to the insurrection of Vindex, and thus implying that the emperor, as an athlete, was about to commence a contest in which he would be worsted.

3. The *forelock* of a horse, when tied up into a tuft at the top of his head, as in the example, from a Pompeian painting, instead of being left to fall over

his forehead, when it was called *capronæ*. Veget. *Vet.* iv. 2.

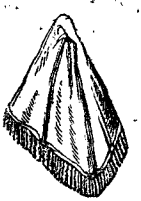
4. The *fetlock tuft* of a horse. Veget. *Vet.* ii. 28. Id. iv. 1.

5. The *topknot*, or tuft upon the heads of certain birds. Plin. *H. N.* xi. 44.

6. A taft of flowers, which grow in close bunches or tufts. Plin. *H. N.* xxvi. 20.

7. The arms of the polypus, which are divided into numerous feelers, like a bunch of hair. Plin. *H. N.* xxvi. 37.

8. The *fringe* on a piece of cloth (Phædr. ii. 5. 13.), which was produced by leaving the ends of the warp threads upon the cloth after it was taken from the loom, instead of cutting them off. The example is from a Pompeian painting; and compare the article and illustration *s. Tela recta.*

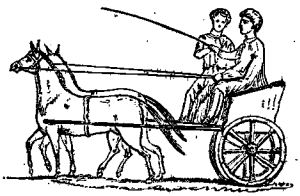


CISIA'RIUM. A manufactory where gigs (*cisia*) were built. Inscript. *ap.* Fabrett. p. 91. 179.

CISIA'RIUS. One who builds gigs (*cisia*). Inscript. *ap.* Mur. p. 979. 6. p. 108. 4.

2. The driver of a hired gig (*cisium*) like our cab driver. (Ulp. *Dig.* 19. 2. 13.) See the next woodcut, and observe that the driver sits on the *near side*, which is still the practice in Italy.

CIS'IUM. A light, two-wheeled *chaise* or *gig* (Non. *s. v.* p. 86.), employed by the Romans as a public and private conveyance, when rapidity of transit was required. (Cic. *Phil.* ii. 31. Id. *Rosc. Am.* 7. Virg. *Catal.* viii. 3.) It carried two persons, the driver and another, was open in front, and furnished with shafts, to which one, or sometimes two outriggers (Auson. *Ep.* viii. 6. *cisio trijugi*) were occasionally added, as is still the practice in the Neapolitan calessin. Most of these particulars are shown in the example, copied from a bas-relief on the monument at Igel; but which is incorrectly given in the English edition of Wyttenbach's Treves, where the outrigger is omitted.



CISO'RIUM. A sharp cutting instrument employed by veterinaries. Veget. *Vet.* ii. 22.

CISSYB'IUM (κισσύβιον). A Grecian drinking-bowl with a handle; originally made of ivy wood, but, subsequently, distinguished by a wreath of ivy leaves and berries carved upon it. Macrob. *Sat.* v. 21. Theocr. *Id.* i. 27.

CISTA (κίστη). A *deep cylindrical basket*, covered with a lid, and made of wicker-work (Plin. *H. N.* xv. 18. n. 2. Id. xvi. 77.), which was employed in various ways, as its form and character rendered it applicable. The example here introduced is copied from a Roman bas-relief; but baskets of a similar form and character are frequently represented both in sculpture and painting. When *square cistæ* are mentioned (Columell. xii. 54. 2.), the very addition of the epithet implies an unusual shape; and the uniform character of the following illustrations, all representing different objects which bore the common name of *cista*, is sufficient to declare the figure which presented itself to the ancient mind in correspondence with that name.

2. A *money-box* (Hor. *Ep.* i. 17. 54. Cic. *Verr.* ii. 3. 85.), undoubtedly of smaller dimensions than the

coffer or chest, of which an illustration is introduced *s.* ARCA 1. The specimen here annexed is from an original of earthenware, which has a slit at the top for dropping in the money, like those now used by the licensed beggars in the Italian towns.

3. A *book-basket* (Juv. iii. 206.), similar to the *capsa* in form and character, but made of wicker-work instead of wood; and like that also used for other similar purposes, as for keeping clothes (Poeta vet. *ap.* Quint. viii. 3. 19.). See the illustrations *s.* CAPSA.

4. A basket employed at the Comitia and in the courts of justice, into which the voters and the judges cast the tablets (*tabellæ*) by which their votes or sentences were declared.

(Auctor. *ad* Herenn. 1. 12. Plin. *H. N.* xxxiii. 2. § 7. Manutius *de Comit. Rom.* xv. p. 572. Wunder. *Codex Erfutens.* p. 158. seqq.). The illustration is from a coin of the Cassian family, and represents a voter dropping his tablet of acquittal (marked A for *absolvo*) into the *cista*.

5. The *mystic cist;* a covered basket, box, or case, in which the sacred utensils, and other articles appertaining to the rites of Ceres and Bacchus were enclosed, in order to conceal them from the eyes of profane beholders, whilst carried in solemn procession upon the festivals appointed for those deities; for all the ceremonies connected with their worship were conducted in profound secrecy. (Catull. 64. 260. Tibull. i. 7. 48. Compare Ov. *A. Am.* ii. 609.) There is no doubt that the *cista* employed for this purpose was, in the first instance, a mere *wicker basket*, similar to the one delineated in the first woodcut which illustrates this article; for it is so represented on numerous coins and bas-reliefs, where the wicker-work is expressed in detail; but, subsequently, or amongst wealthy congregations, it was made of more costly materials and elegant workmanship, as proved by two originals in bronze now preserved at Rome; one of which was found near the ancient Labicum, the other at Præneste. The latter is represented in the annexed engraving. It stands upon three feet; the handles by which it was carried are observable at the sides; the lid is surmounted by two figures, a bacchante and a faun; and the outside is covered with a design in outline, representing the reception of the Argonauts in the arsenal at Cyzicus. In it were found the following objects: another small case, a model of a kid and of a panther, a *patera*, a *ligula*, a sharp pointed instrument like the *stylus*, and a piece of metal of triangular form, the *pyramid* (πυραμίς), mentioned by Clemens of Alexandria as one of the articles usually contained in these cases. The other one, found at Labicum, is similar in form, material, and style of execution; excepting that it has three figures on the lid: Bacchus in the centre draped with a robe covered with stars, to indicate that he was the

nocturnal Bacchus (*Nyctelius Pater*, Ov. *A. Am.* i. 567.), at which time the orgies were celebrated (Serv. *ad Æn.* iv. 303. Compare Liv. xxxix. 8. seqq.); and a Faun in the *nebris* on each side of him. The inside contained a *patera*, on which the contest between Pollux and Amicus king of Bebrycia, with Diana between them, was represented in contorniate figures, the names of each being inscribed over them in a very ancient Latin form, POLUCES, AMUCES, and LOSNA, the old name for Diana. Under the feet of the figures on the lid, there is an inscription, resembling in its spelling and Latinity the style of that on the Duilian Column; and testifying that the vessel was presented by a female, and made by a Roman artist of the name of Novius Plautius:—

DINDIA . MACOLNIA . FILEA . DEDIT . NOVIOS.PLAVTIOS.MED . ROMAI.FECID.

CISTELLA (κιστίς). A small CISTA. Plaut. *Cist.* iv. 1. 3. Ter. *Eun.* iv. 6. 15.

CESTELLA'TRIX. A female slave, who had charge of her mistress's clothes, trinkets, &c., kept in a *cista*. Plaut. *Trin.* ii. 1. 30.

CISTELL'ULA. A very small *cista;* diminutive of CISTELLA. Plaut. *Rud.* ii. 3. 60.

CISTER'NA. An artificial tank or reservoir, sunk in the ground, and frequently covered in with a roof (Varro, *R. R.* i. 11.), for the purpose of collecting and preserving good water for the use of a household. (Columell. i. 5. Pallad. i. 17.) It differs from our "cisterns," which are above ground; and from a "well" (*puteus*), which is supplied by springs.

2. *Cisterna frigidaria.* Perhaps an ice-house. Pet. *Sat.* 73. 2.

CIS'TIFER. One who carries a *cista*, box, or burden; a *porter*. Mart. *Ep.* v. 17.

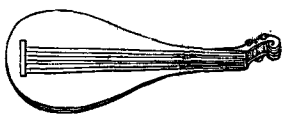
CISTOPH'ORUS (κιστοφόρος). One who carried the mystic case (CISTA, 5.) in certain religious processions. In the rites of Ceres and Bacchus, or of the Egyptian deities, Isis and Osiris, this service was performed by *women*, as represented in the annexed illustration from a Pompeian painting. The wreath of ivy leaves and berries (*corymbus*) round the head, show her to have been a follower of Bacchus; and the bird's eye observable on the head of the jug indicates a priestess of Osiris, whose symbol amongst the Egyptians was an eye (Winkelm. *Cab. Stosch.* p. 2.); and as Bacchus and Osiris were the same deity, under different names, it is clear that she is a *cistophora*, and not a *canephora*, as the editors of the Museo Borbonico have erroneously termed her, from want of attention to the above particulars. In the ceremonies of Bellona, on the contrary, the *cista* was carried by men, as proved by an ancient marble discovered on the Monte Mario near Rome, which bears the following inscription:—L . LARTIO . ANTHO . CISTOPHORO . ÆDIS . BELLONÆ, &c., and a figure of the *cistophorus* carved upon it. He is draped in a manner closely resembling the preceding figure, with a tunic reaching to the feet, but slightly raised, so as to expose an under one beneath it; a *pallium* over the shoulder; a chaplet round the head; and an *infula* hanging down in front of the breast; in the right hand a lustral branch, and in the left two double axes (*bipennes*), characteristic of the priests of Bellona. Inscript. *ap.* Don. 62. and 135. Compare Demosth. p. 313. 28. ed. Reiske. Giovanni Lami, *Dissertaz. sopra le Ciste Mistiche.*

2. A silver coin, worth about four drachmæ, which passed current in Asia, whence the expression *in cistophoro* (Cic. *Att.* xi. 1.) is equivalent

to saying "in Asiatic money." It received the name either from having an impression of the sacred *cista* upon it, or, as is more probable, of the shrub *cistus* (κίστος).

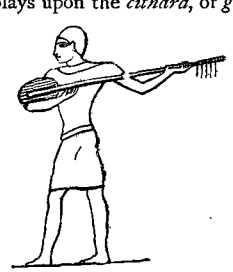
CIS'TULA. Diminutive of CISTA. Plaut. Amph. i. 1. 264.

CITH'ARA (κιθάρα, κίθαρις). A stringed instrument of very great



antiquity, resembling in form the *human chest and neck* (Isidor. *Orig.* ii. 3. 22.), and so corresponding with our *guitar*, a term which comes to us through the Italian *chitarra;* the Roman *c* and Italian *ch* having the same sound as the Greek κ. The illustration here introduced, from an ancient bas-relief preserved in the hospital of St John in Lateran at Rome, agrees so closely with the description which Isidorus gives of the instrument, as to leave little doubt that it preserves the real form of the *cithara*, in the strict and original sense of that word; although it may have been sometimes applied by the Greeks poets in a less special or determinate meaning. See also the two following words and illustrations.

CITHARIS'TA (κιθαριστής). One who plays upon the *cithara*, or *guitar*.



(Cic. *Phil.* v. 6.) Homer describes the manner in which the player held this instrument, by saying that it was placed *upon the arm* (ἐπωλένιον κιθαρίζων. *Hymn. Merc.* 432.), as shown by the annexed woodcut, representing an Egyptian *citharista*, from the tombs at Thebes. It affords also a further confirmation that the character ascribed to the *cithara* in the last article is the correct one, and will likewise serve as an authority for correcting the false reading ὑπωλένιον in the same hymn (v. 507.). It was sometimes suspended across the shoulders by a *balteus* (Apul. *Flor.* ii. 15. 2. and next woodcut), and, like the lyre, was occasionally struck with the *plectrum*, instead of the fingers. Hom. *l. c.* 498.

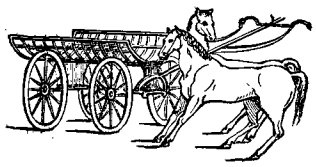
CITHARIS'TRIA (κιθαριστρία, κιθαριστρίς). A female player upon the *cithara* or *guitar*. (Terent. *Ph.* i. 2. 32. and compare CITHARISTA.) These women were frequently introduced, together with dancing and singing girls, to amuse the guests at an entertainment; and the figure in the engraving, from a tomb at Thebes in Egypt, is evidently intended to represent a character of that description, as is apparent from the attention bestowed upon the decoration of her person, the hair, ear-rings, necklace, bracelets on the arms and wrists, the shoes, and transparent drapery.

CITHARŒ'DA. A female who plays the *cithara*, and at the same time accompanies it with her voice. Inscript. *ap.* Grut. 654. 2. *ap.* Mur. 941. 1. and compare CITHARISTRIA.

CITHARŒ'DUS (κιθαρῳδός). One who plays upon the *cithara*, and sings at the same time. Quint. i. 2. 3. Id. iv. 1. 2. Cic. *Mur.* 13. and compare CITHARISTA.

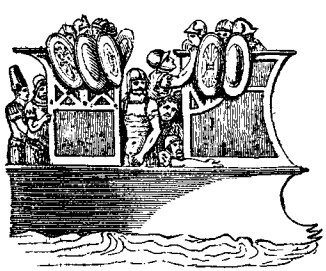
CLABULA'RE, or CLAVU-

LA'RE, sc: *vehiculum*. A large cart, with *open sides made of rails* (*clavulæ*



or *clavolæ*), and intended for the conveyance of goods, as well as passengers. Under the Empire, it was commonly employed for the transport of soldiers, which was thence termed *cursus clabularis*. (Impp. Constant. et Julian. *Cod. Theodos.* 6. 29. 2. Ammian. xx. 4. 11.) The cart in the illustration is from a painting at Pompeii, and was employed for the transport of wine. The open rail-work with which it is constructed, helps to authorise the interpretation given, which otherwise is to be regarded as more conjectural than positive.

CLASSIA'RII (ἐπιβάται). A class of soldiers trained for fighting on board ship (Hirt. *B. Alex.* 20.), thus corresponding in many respects with our *marines*. But this branch



of the military service was regarded by the Romans as less honourable than the other; for both the sailors (*nautæ*) and the rowers (*rémiges*) are sometimes included under the general name of *classiarii* (Hirt. *B. Alex.* 12. Tac. *Ann.* xiv. 4.) The illustration is from an ancient bas-relief published by Scheffer, *Mil. Nav. Addend.*

CLAS'SICI. Citizens who belonged to *the first of the six classes* into which the population of Rome was divided by Servius Tullius (Aul. Gell. vii. 13.); whence the expression *scriptores classici*, classical authors, means those of the very first order. Aul. Gell. xix. 8. 6.

2. The horn-blowers who summoned the *classes* to the *comitia* by sound of the *lituus* or the *cornu*. Varro, *L. L.* v. 91. CORNICEN, LITICEN.

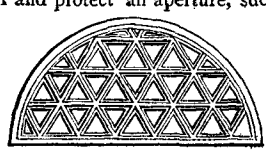
3. Same as CLASSIARII; including the fighting men as well as the ship's company. Curt. iv. 3. Tac. *Hist.* i. 31. *Ib.* ii. 17.

4. *Classica corona* (Vellej. ii. 81. 3.); same as CORONA NAVALIS.

CLAS'SICUM. Properly, a signal given by sound of trumpet; whence transferred to the instrument itself by which the signal was given. Serv. *ad* Virg. *Æn.* vii. 637. Virg. *Georg.* ii. 539.

CLATHRA'TUS. Closed or protected by cross-bars of trellis (*clathri*), as explained in the next paragraph. Plaut. *Mil.* ii. 4. 25.

CLA'THRI. A *trellis* or grating of wood or metal employed to cover over and protect an aperture, such as



a door or window, or to enclose anything generally. (Hor. *A. P.* 473. Plin. *H. N.* viii. 7. Cato, *R. R.* iv. 1. Columell. viii. 17. 10.) The example represents the trellis which covered in the lunettes over the stalls (*carceres*) in the circus of Caracalla.

CLAUS'TRUM. One of the words employed by the Romans with reference to the closing of doors; and used at times in a sense as general and indefinite as our term "fastening," which may be equally applied to a

lock, a bolt, a bar, or other contrivance, when there are no governing words to indicate the nature of the fastening intended. (Cic. *Agr.* i. 7. Claud. *in Eutrop.* i. 195.) But many other passages as distinctly imply that the word had also a special meaning, expressive of some particular object which went under that name, and which would naturally possess some analogy with the other objects designated by the same term. Of these the one which best agrees with all these requirements is a *staple*, *hasp*, or *box* fixed on to a door-post, into which the bolt of a lock, whether turned by a key or shot by the hand, was inserted in order to fasten the door, as may be seen on the Egyptian door represented in the illustration *s.* CARDO. This interpretation will coincide with most, if not all, of the expressions made use of in describing a forcible entry; which are such as these—to break through, pull out, or force back, the *claustrum*; and as the ancient doors were commonly made in two flaps, or had fastenings at top and bottom, the plural *claustra* is mostly used; *ad claustra pessuli recurrunt*, for shutting (Apul. *Met.* i. p. 10. Varior.); *claustra perfringere*, to break open (Id. p. 8.); *evellere* (Id. p. 70.); *revelli* (Liv. v. 21. Cic. *Verr.* ii. 4. 23.); *claustris, quæ accuratissime affixa fuerunt, violenter evulsis* (Apul. *Met.* iii. p. 46.). Compare CLAUSULA.

2. Poetically, for the door itself (Mart. x. 28.); or the gates of a city. Ovid. *Met.* iv. 86.

3. A cage or den in which wild beasts are enclosed. Hor. *Od.* iii. 11. 44. Stat. *Sylv.* ii. 5. 4.

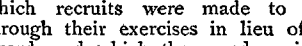
4. In plural, the stalls for the horses in the Circus. (Hor. *Epist.* i. 14. 9. Stat. *Theb.* vi. 399.) Same as CARCERES.

CLAU'SULA. The *handle* of a strigil (Apul. *Flor.* ii. 9. 2.), or other instrument, when made in such a manner that the hand was inserted into it, so that it formed a ring or guard all round it, as shown by the annexed example, from an original bronze strigil found in the baths at Pompeii. The *clausula* is thus contradistinguished from *capulus*, a *straight* handle or haft, and from *ansa*, a handle *affixed to another* object. The word is also allied to *claustrum*, the staple into which a bolt shoots, to which it has a considerable resemblance.

CLAVA (ῥόπαλον). A stout, rough stick, thickening towards the butt-end, such as we might term a *cudgel*; sometimes used in an offensive manner (Cic. *Verr.* ii. 4. 43.), and frequently carried out of affectation by the ancient philosophers, instead of a walking-stick (Sidon. *Epist.* iv. 11. ix. 9. Id. *Carm.* xv. 197.), as shown by the annexed figure of Democritus, from an engraved gem.

2. A heavy stick or stave, with which recruits were made to go through their exercises in lieu of a sword, and which they used against the dummy or manikin (*palus*), a wooden figure set up for the purpose. Cic. *Senect.* 16. Veget. *Mil.* ii. 11.

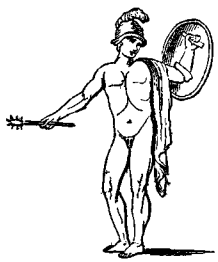
3. (ῥόπαλον. Soph. *Tr.* 512.) A *club* or *bludgeon*, such as was used by Hercules and Theseus. (Prop iv.



9. 39. Suet. *Nero*, 53.) It is always represented by the ancient sculptors and painters as a formidable weapon, made thick and heavy at one extremity, and gradually tapering towards the other, by which it was held in

the hand; and frequently with the knots left rough upon it (*irrasa*, Sil. Ital. viii. 584.); as in the example, representing the club of Hercules, from a Pompeian painting. Compare CLAVIGER, 1.

4. (κορύνη, ῥόπαλον σιδήρῳ τετυλωμένον). A *mace*, or war-club, having an iron head, thickly studded with knobs or sharp spikes, affixed to the wooden handle. In this form



it is mentioned by Homer (*Il.* vii. 141), and by Herodotus (vii. 63.), when describing the accoutrements of the Assyrians who followed the army of Xerxes, and is represented by the engraving, from an ancient Roman fresco painting of the Villa Albani, where it appears as the weapon of Mars; thus proving that the Romans were also acquainted with the implement, though they do not appear to have designated it by any characteristic name.

CLAVA'RIUM. An allowance of money made to the Roman soldiery, for the purpose of providing nails (*clavi caligares*) for their boots. Tac. *Hist.* iii. 50. and CLAVUS, 5.

CLAVA'TOR. Either a suttler, or soldier's servant, who carried his baggage (Plaut. *Rud.* iii. 5. 25.), in which sense it would be synonymous with CALO; or, a recruit, who practised his exercises with a wooden stave (CLAVA, 2.) before being entrusted with a sword. Festus, *s. Calones.*

CLAVA'TUS. *Striped with gold, purple,* or other colours. It was customary amongst the Romans to weave stripes of this nature into their cloth fabrics, both such as were intended to be made up into garments (Vopisc. *Bonos.* 15.), as those which were manufactured for mere household purposes, such as table linen, napkins, &c. Lamprid. *Alex. Sev.* 37. CLAVUS, 8. 9.

2. *Studded with nails*, in reference to boots and shoes (Festus, *s. v. Clavata*), implying either that the sole is set thick with hob-nails, like the example, representing the sole or underneath part of a terra-cotta lamp made in the form of a shoe; or that it is armed with sharp projecting points, like the soldier's boot (*caliga*), which is represented by the illustration to CLAVUS, 5.

3. Covered with prickles, spikes, or projections, like a mace or club. Plin. *H. N.* ix. 61. CLAVA, 3. and 4.

CLAVIC'ULA (κλειδίον). Diminutive of CLAVIS.

CLA'VIGER (κορυνήτης). Armed with a *club*; or with a *mace*. The

club is well known as one of the weapons used by Hercules, whence he is distinguished by the epithet *claviger* (Ov. *Met.* xv. 22.); but in early times, and amongst many of the nations of antiquity, it was employed in warfare, as by the Dacians, on the Column of Trajan, and by

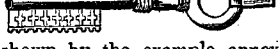
the rustic inhabitants of Latium in their contests with the Trojans, in the miniatures of the Vatican Virgil, from one of which the annexed figure is copied. The example under CLAVA, 4. shows the club in its improved form of a *mace;* and illustrates the word *claviger*, in the sense of a *mace-bearer*.

2. (κλειδοῦχος). Bearing a key; an epithet given by the Romans to Janus, because he was supposed to be the guardian and overseer of all men's doors (Ovid. *Fast.* i. 228. Macrob. *Sat.* i. 9.); and by the Greeks to Cupid (Wink. *Mon. Ined.* 32.), which implied that he had the power of opening and shutting the abodes of Love; but more especially to Hecate triformis, as the goddess who kept the keys of Hades, and who

is represented in the annexed engraving, from a small bronze statue.

CLAVIS (κλείς). A *key* adapted for opening a regular lock with wards, for raising a latch, or moving a mere bolt; and including all the varieties in form, size, or use, of which the following illustrations afford examples:—

1. A *door-key;* made with regular wards, very like those now in use;



as shown by the example annexed, from an original found at Pompeii. These were of the largest description, and employed for fastening the gates of a city, the external doors of a house or other building, the cellars, store-houses, &c., and were carried by the officers or slaves who had charge of such respective localities, suspended from the girdle round their waists;—a purpose indicated by the tongue and eye in the preceding example.

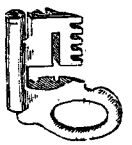
2. A small key, such as was kept by the mistress of the house (*materfamilias*), or used for locking up closets, armoires, trinket-cases, book or money-boxes (see CAPSA, where the lock and hasp is shown), &c., like the example, from the *Dactyliotheca* of Gorlæus. Hor. *Epist.* i. 20. 3. Id. *Sat.* ii. 3. 146.

3. *Clavis Laconica.* A particular kind of key, probably invented in Egypt, though the Greeks ascribe its origin to the Laconians; supposed to be made with three teeth, like the example, from an Egyptian original preserved in the British Museum. It was applied to the *inside* of the door by a person standing *without*, who put his arm through a

hole in the door made expressly for the purpose (*clavi immittendæ foramen*, Apul. *Met.* iv. p. 70.), and then raised the latch, which fastened it, by means of the projecting teeth. This interpretation, however, mainly relies for its authority upon a passage in Plautus (*Most.* ii. 1. 57.); in which Thranio, who is standing outside the house, and wishing to make it appear that the premises were no longer inhabited, locks the door on the outside with the door-key which he held in his hand, and then orders the *clavis Laconica* to be given out to him, so that no one could gain

ingress or egress without his assistance. But the whole subject is still very obscure and doubtful.

4. *Clavis clausa.* A small key, made without any neck or lever, such as the example, from an original in the *Dactyliotheca* of Gorlæus, and which, consequently, would only be used for raising latches, or in small locks which required but slight force to turn them; and when introduced into the lock or door would be almost concealed by it. (Virg. *Moret.* 15.) But the interpretation, and indeed the reading of the passage itself, is extremely doubtful. Some think the *clavis clausa* and *Laconica* to be identical; and Aristophanes (*Thesm.* 422.) certainly applies the epithet κρυπτὰ to the Laconian key with three teeth.



5. *Clavis adultera.* A *false* or *skeleton* key. Sall. *Jugurth.* 12. Compare Ovid. *Art. Amat.* iii. 643.

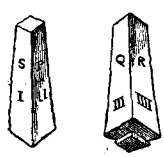
6. *Clavis trochi* (ἐλατήρ). The stick used by Greek and Roman boys for trundling their hoops (Propert. iii. 14. 6.); made of iron, with a hook at the end, or a round nob and bend in the neck, like the example, from a bas-relief of the Villa Albani. The epithet *adunca*, applied to it by Propertius (*l. c.*), will suit either form. The manner of using the clavis, and the hook, is seen in the illustration to TROCHUS.

CLA'VULUS. Diminutive of CLAVUS; probably, also, a nail without a head (Cato, *R. R.* xxi. 3.); as *clavulus capitatus* (Varro, *R. R.* ii. 9. 15.), a small-headed nail.

CLAVUS (ἧλος). A nail for fixing or fastening one thing to another. Many specimens of ancient nails, of various forms and sizes, of bronze as well as iron, are preserved in the Cabinets of Antiquities, resembling in most respects those now in use. The Latin expression for driving a nail is *clavum figere* or *pangere* (Liv. vii. 3.), and the act is shown by the figure annexed, which represents one of Trajan's soldiers making a stockade, the strength of which may be inferred from the immense size of the nail employed.

2. *Clavus trabalis*, or *tabularis.* A nail of the largest description, such as was employed in building, for fastening the main beams (*trabes*). Cic. *Verr.* vi. 21. Hor. *Od.* i. 35. 18. Petr. *Sat.* 75.

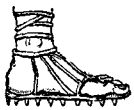
3. *Clavus annalis.* The nail which was driven on the Ides of September in every year into the side-wall of the temple of Jupiter Capitolinus (Liv. vii. 3.); a custom which is referred back to a very early period, and supposed to have been adopted as an expedient for reckoning the lapse of time before the use of letters was generally understood (Festus, *s. v.*), and subsequently retained out of religious deference to old customs. The fragment here introduced represents the four sides of part of a large bronze nail, now in the possession of the Italian historian Bianchini (*Storia Univers.* tom. i. p. 156. tav. 9. A.), which, from the letters upon it, is believed to have been actually employed for the purpose described.



4. *Clavus muscarius.* A nail with a large broad mushroom-shaped head (Vitruv. vii. 3. 11.), like the one represented under BULLA; but larger and of coarser workmanship.

5. *Clavus caligaris.* A sharp nail or spike, with which the soles of soldiers' boots (*caligæ*) were furnished (Plin. *H. N.* ix. 33. Juv. iii. 247. Id. xvi. 24. Isidor. *Orig.* xix. 34. 13.); the

sharp ends projecting from the sole, as in our cricket shoes, in order to afford the wearer a firmer footing on the ground. (Joseph. *Bell. Jud.* vi. 1. 7.) The example introduced is given by Ferrarius, as copied from the arch of Constantine at Rome. He states that the spikes were clearly distinguishable in his time, but the artist who made the copy has certainly committed an error in leaving the toes exposed, for the *caliga* was a close boot; see that word, and CALIGARIUS.



6. *Clavus gubernaculi.* The *helm* or *tiller* of an ancient rudder; which was a cross-bar (*fustis*, Serv. *ad* Virg. *Æn.* v. 176.), fixed to the upper part of the handle (*ansa*) at right angles to it, so that it fell within the ship, and enabled the steersman to move his helm in the direction required. (Isidor. *Orig.* xix. 2. 12.)

When the vessel was furnished with a rudder on each quarter, and sufficiently small to be managed by a single helmsman, he held a *clavus* in each hand; but in heavy weather, or in larger vessels, each rudder had its own helmsman. The steerage was effected in both cases by raising or depressing the *clavus*, at the same time turning it slightly in or out, in order to give the blade of the rudder a less or greater resistance against the water; an effect well known to those who are accustomed to rowing, or steering with an oar; and our own nautical phrases "helm *up*" and "helm *down*," which still remain in use, though expressive of a very different operation, undoubtedly originated in this practice of the ancients; for in the Latin and Anglo-Saxon Glossary of Ælfricus, the word *clavus* is translated *helma*, our helm. All these particulars are clearly illustrated by the engraving, which represents the after part of an ancient ship, on a bas-relief discovered at Pozzuoli.

7. A *stripe* of purple colour woven into the texture of a piece of cloth, as an ornament, for wearing apparel, or for the linen employed in household purposes, such as napkins, tablecloths, coverlets for couches, &c. Mart. *Ep.* iv. 46. 17. Pet. *Sat.* 32. 2. Ammian. xvi. 8. 8.

8. *Clavus Latus.* The *broad stripe;* an ornamental band of purple colour, running down the front of a tunic, in a perpendicular direction immediately over the front of the chest, the right of wearing which formed one of the exclusive privileges of a Roman senator, though at a later period it appears to have been sometimes granted as a favour to individuals of the equestrian order. (Hor. *Sat.* i. 6. 28. Acro *ad* Hor. *Sat.* i. 5. 36. Quint. viii. 5. 28. Festus, *s. v.* Clavatus. Ovid. *Trist.* iv. 10. 29. Plin. *Ep.* ii. 9.) As the *clavus* was a mere shade of colour woven up with the fabric, and, consequently, possessed no *substance* of its own, it is not indicated upon any of the statues which represent persons of senatorial rank; for the sculptor deals only with substantial forms; and the Roman paintings which remain to us are mostly imitations of Greek works, representing mythological or heroical subjects, or otherwise scenes of common life. Consequently, we have no known example of the broad senatorial *clavus* upon any existing monument; but a fair

notion of its real character may be obtained from the annexed woodcut representing the Persian *sarapis*, as

worn by Darius, in the Pompeian mosaic of the battle of Issus; and which was decorated with a similar ornament, with the exception, that the stripe of the Persian kings was white upon a purple ground, that of the Roman senators purple on a white one.

9. *Clavus angustus.* The *narrow stripe;* a distinctive badge of the equestrian order. (Paterc. ii. 88. 2.) It was of purple colour like the former, and also a decoration to the tunic; but differed in character, inasmuch as it consisted of two narrow stripes running parallel to each other down the front of the tunic, one on the right, and the other on the left side of the person; whence the plural *purpuræ* (Quint. xi. 3. 138.) is sometimes used, instead of the singular, to distinguish it. In paintings of a late period, this ornament is frequently met with, similar to that on the figure annexed, representing a *Camillus* in the Vatican Virgil. But at the period when such works were executed, it had ceased to be worn as a distinctive badge of rank; for it repeatedly occurs on figures acting in a menial capacity, such as cupbearers and attendants at the table, who were usually attired in fine clothes, in the same way as an earlier costume of this country has now descended to a "livery."

CLEPSY'DRA (κλεψύδρα). An *hour-glass*, originally employed by the Greeks, and subsequently adopted at Rome, for the purpose of measuring the time allowed to each speaker in a court of law. (Plin. *Ep.* ii. 11.) These glasses were made of different sizes, according to the length of time for which they were required to run; and did not differ materially from the modern ones, with the exception of being filled with water instead of sand, as may be collected from the description of Apuleius (*Met.* iii. p. 44.), and still more from the example annexed, which is copied from a bas-relief of the Mattei palace at Rome. The one described by Aristotle (*Probl.* xvi. 8.) was similar in principle, but had a sort of spout at the top for pouring in the water, which trickled out at the bottom through several small holes.

2. Probably also a *water-clock* of sufficient size to run for a number of hours, and answer the purpose of a day and night clock; the lapse of time being indicated by lines or spaces (*spatia.* Sidon. Apoll. *Ep.* ii. 9.) described upon the globe from which the water escaped, or upon the reservoir into which it flowed. Pliny (*H. N.* vii. 60.) gives the name *horologium* to a device of this nature.

CLIBANA'RII. The name used to designate those of the Persian cavalry, whose horses, as well as the troopers, were covered with an entire suit of defensive armour (Ammian. xvi. 10. 8. *Ib.* 12. 22. Lamprid. *Alex. Sev.* 56.); compare CATAPHRACTUS, 1. and illustration.

CLIBANI'CIUS, sc. *panis* (κλιβανίτις). Bread baked in a *clibanus.* Isidor. *Orig.* xx. 2.

CLI'BANUS (κλίβανος or κρίβανος). A covered vessel, made wider at bottom than top (Columell. v. 10. 4.), and pierced all round with small holes (Dioscor. ii. 81. and 96.);

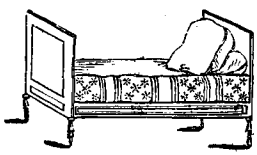
employed for various purposes, but more especially for baking bread. (Plin. *H. N.* xix. 3.) When in use, it was enveloped in hot ashes, the warmth of which penetrated through the perforations in a more regular and even temperature than could be produced by the ordinary oven. The usual material was earthenware; but when Trimalchio has his bread baked in a silver *clibanus* (Pet. *Sat.* 35. 6.), it is intended as an instance of ridiculous ostentation.

CLIN'ICUS (κλινικός). A *visiting physician*, who attends his patients at the bed-side. Mart. *Ep.* ix. 97.

2. A sick person confined to his bed. Hieron. *Epist.* 105. n. 5.

3. Same as VESPILLO; who carried out the dead upon a bier or couch. Mart. *Ep.* iii. 93. Id. i. 31.

CLI'NOPUS (κλινόπους). The *foot of a bedstead.* (Lucil. *ap.* Macrob. *Sat.* vi. 4.) The ancient bedsteads were commonly supported upon four legs, like our own, as in the illustration, from a Pompeian painting.



CLIPEA'TUS (ἀσπιδηφόρος). Armed or furnished with the large round Grecian shield (*clipeus*), as shown by the example, from a Greek fictile vase. Virg. *Æn.* vii. 793. Ovid. *Met.* iii. 110. Curt. vii. 9.

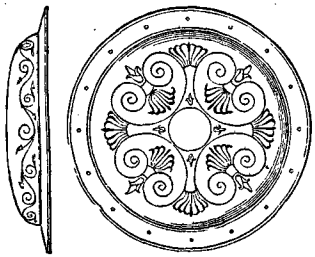
2. *Clipeatus chlamyde.* Having the left arm covered with the *chlamys* instead of a shield (Pacuv. *ap.* Non. *s. v.* Clypeat. p. 87.), as represented by the annexed figure, from a fictile vase: in which manner Alcibiades is stated by Plutarch to have tried to protect himself in the combat when he lost his life.

3. *Clipeata imago.* A portrait engraved or painted upon a *clipeus.* (Cic. *ap.* Macrob. *Sat.* ii. 3.) See CLIPEUS, 3.

CLIPE'OLUM (ἀσπίδιον). Diminutive of CLIPEUS. Hygin. *Fab.* 139.

CLIP'EUS and CLIP'EUM (ἀσπίς). The large round shield or buckler, more especially peculiar to the heavy-armed infantry of the Greeks (Liv. ix. 19.); but also borne by the first-class men at arms amongst the Romans, from the time of Servius (Liv. i. 43. Dion Hal. iv. 16., which passages also prove the identity between the Latin *clipeus* and Greek ἀσπίς), until the period when the citizens commenced receiving pay for their military service, when the *Scutum* was substituted in its stead. (Liv. viii. 8.) In form it was completely circular, but concave on the inside (*cavus.* Varro, *L. L.*

v. 19. Compare Virg. *Æn.* iii. 637.), with a circumference large enough to



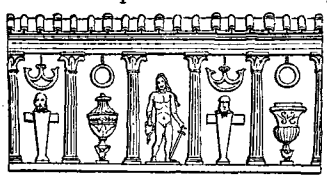
reach from the neck to the calf of the leg (see the figure in CLIPEATUS, 1.). It was sometimes made entirely of bronze (Liv. xlv. 33.); but more commonly of several folds of ox-hide (Virg. *Æn.* xii. 925. mentions seven, Ovid. *Met.* xii. 97. ten), covered with plates of metal; and occasionally upon a foundation of wicker-work (whence *clipei textum.* Virg. *Æn.* viii. 625. and ἰτέα. Eurip. *Suppl.* 697.), over which the folds of untanned leather and metal were spread. The illustration affords a front and side view of a Greek *clipeus*, from two fictile vases.

2. *Sub clipeo latere. Clipei sub orbe tegi.* (Ovid. *Met.* xiii. 79. Virg. *Æn.* ii. 227.) A position often represented in works of art, in which the soldier kneels down, and places his shield upright before him; by which his whole person is concealed, and covered from the attacks of his assailant; in the same manner as shown by the figure which illustrates VENABULUM.

3. A shield or plate of metal, or other material, upon which the bust of a deity or portrait of a distinguished person was carved in relief, or painted in profile as an honorary memento (Suet. *Cal.* 16. Tac. *Ann.* ii. 83.); a custom of very great antiquity, which owes its origin to the Trojans. (Plin. *H. N.* xxxv. 3. Compare Hor. *Od.* i. 28. 11.) The illustration represents an original bronze *clipeus* of this description,

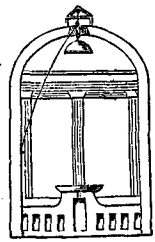
with a bust of the Emperor Hadrian upon its face.

4. A shield or plate of similar character, made of marble or metal, but ornamented with other devices as well as portraits, which was used as a decoration, to be suspended in public buildings or private houses, between the pillars of a colonnade,



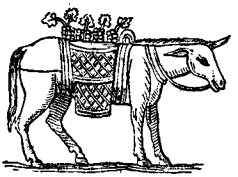
in the manner represented in the annexed engraving, from a bas-relief in terra-cotta. Liv. xxxv. 10.

5. An apparatus employed to regulate the temperature of the *Laconicum* or vapour-bath, which consisted of a hollow circular plate of metal, suspended by chains under an opening in the dome of the ceiling at the circular end of the thermal chamber (*caldarium*), and immediately over the *labrum*, by the raising or depressing of which, the temperature of the room was increased or lowered, as more or less of the cold air was permitted to enter, or of the hot air to escape. (Vitruv. v. 10.) The woodcut represents a section of the



Laconicum at Pompeii, a view of which in its present state is introduced under that word; the squares at the bottom show the flues of the *hypocaustum;* the basin in the centre over the largest flue is the *labrum;* and the *clipeus*, with the chain by which it was lowered or raised up, so as to close the aperture in the ceiling above it, is an imaginary restoration, in order to elucidate the manner in which the apparatus acted; but the bronze stays for fastening the chains by which the *clipeus* was worked, were found affixed to the sides of the wall. It must not, however, be concealed that the positive nature of the *clipeus* is a point involved in much uncertainty, and that many scholars, relying upon a picture in the Thermæ of Titus (represented by the annexed engraving) maintain that the *Laconicum* was the small cupola here seen rising from the floor of the chamber, which permitted a volume of flame and hot air to raise itself above the general level of the apartment; and that the *clipeus*, which regulated the temperature by admitting or shutting off the heat, was placed, as in the cut, under this cupola, and just over the hypocaust. But it is difficult to conceive how the apparatus could have been worked in such a situation, as both the *clipeus* and the chains for raising it would have become intensely hot from their proximity to the fire; besides, nothing bearing even a remote resemblance to such a construction has been discovered in any of the ancient baths, and the account of Vitruvius (*l. c.*) describes almost minutely a similar disposition to that observable in the circular extremity of the thermal chamber in the Pompeian baths. As both the plans are introduced the reader has the means of judging for himself. A long array of names favours each side of the argument.

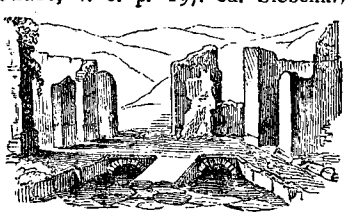
CLITEL'LÆ (καν θήλια). The pack-saddle upon which panniers were



carried; and thence also a *pair of panniers;* whence only used in the plural number. (Hor. *Sat.* i. 5. 47. Phædr. i. 15.) The illustration is from an engraved crystal in the Florentine Gallery.

CLITELL'ARIUS (καν θήλιος). A beast which carries panniers, as in the preceding illustration. Cato, *R. R.* x. 1. Columell. ii. 22. 3.

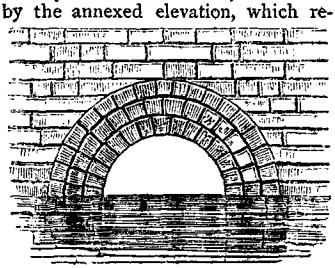
CLOA'CA (ὑπόνομος). A large subterranean canal, constructed of masonry or brickwork, for the purpose of carrying off the rain water from the streets of a town and the impurities from private houses, which were discharged through it into some neighbouring river, thus answering to our *sewer* and *drain*. (Liv. i. 38. Cic. *Cæcin.* 13. Hor. *Sat.* ii. 3. 242. Strabo, v. 8. p. 197. ed. Siebenk.)



The illustration represents a street view in Pompeii, with the embouchures of two drains under the pave-

ment, and shows the manner in which the rain water entered them.

2. *Cloaca Maxima.* A *main sewer*, which received the contents of several tributary branches, and conducted them in one channel to the river. But the name is also specially given to *the* great sewer of Rome, which was made by the elder Tarquin for the purpose of draining off the stagnant waters of the Velabra, and low lands between the Palatine and Capitoline hills, in order to provide an area for laying out the race-course, or *Circus Maximus*, and the *Forum*. A considerable portion of this great work is still in existence, after a lapse of more than 2000 years. It consists of three concentric arches of masonry, put together without cement, and in the style called Etruscan, as shown by the annexed elevation, which re-



presents the embouchure where it opens upon the Tiber, near the Sublician bridge, and part of the adjacent wall, which formed the substruction of the quay termed *pulchrum littus*. The smallest, or innermost arch, is between 13 and 14 feet in diameter; each of the blocks composing the arch is 5 feet 10 inches wide, and rather more than 3 feet 3 inches high; the whole being composed of the dark volcanic stone (*tufa Litoide*. Brocchi, *Suolo di Roma.*), which forms the basis of the Capitoline hill, and was the common building material during the periods ascribed to the early kings. A design showing the construction of the underground part is exhibited at p. 41. *s.* ANTERIDES. Plin. *H. N.* xxxvi. 24. 3. Dionys. iii. 67.

CLOACA'RIUM. The *sewers-rate*; a tax which was levied for the expenses of cleansing and repairing the sewers. Ulp. *Dig.* 7. 1. 27. Paul. *Dig.* 30. 39.

CLOA'CULA. Diminutive of CLOACA; a branch sewer communicating with the main duct. Lamprid. *Heliog.* 17.

CLOSTEL'LUM. Diminutive of CLOSTRUM. Either the key-hole of a lock; or, perhaps, the box-hasp into which the bolt of a lock shoots; and which would leave a crevice between itself and a door which did not fit close, so that a person might see through it, as mentioned by Petronius, *Sat.* 140. 11. Compare Senec. *Ben.* vii. 21.

CLOSTRUM. For CLAUSTRUM. In a general sense, any fastening like a lock (Cato, *R. R.* xiii. 3. Id. cxxxv. 2.); but, more definitely, the box into which a lock shoots. Senec. *Ben.* vii. 21.

CLU'DEN. A sword used by actors upon the Roman stage, the blade of which receded into the handle immediately upon meeting with any resistance, and so produced the effect of stabbing without danger. (Apul. *Apol.* p. 526.) A device of the same kind is resorted to by modern actors; but the reading in Apuleius is not certain, and the interpretation is conjectural.

CLUNAB'ULUM or CLUNAC'ULUM. A small sword, or rather

dagger, so called because it was

worn at the back, just over the buttocks (*clunes*), as shown in the annexed example, from the Column of Trajan. Aul. Gell. x. 25. Isidor. *Orig.* xviii. 6. 6.

2. The same name was also given to the knife of the *Cultrarius*, with which he ripped up the entrails of victims at the sacrifice (Festus, *s. v.*); and which was carried in the same manner by a strap round the loins, as shown by the annexed figure, representing one of these servants, from a Pompeian painting.

CLYSTER (κλυστήρ). A *syringe;* especially such as was used for injecting fluids into the body. Suet. *Claud.* 44. Plin. *H. N.* xxxi. 33.

CLYSTE'RIUM (κλυστήριον). Diminutive of the preceding. Scrib. *Compos.* 118.

CNODAX (κνώδαξ). A pin or pivot, affixed to the extreme ends of an axle or cylinder, and run into a socket, so as to form a support which will enable the axle to revolve. Vitruv. x. 2. 12.

COA VESTIS. The Coan robe: which was of the finest texture, and

almost transparent; so that the forms of the wearers were readily apparent through the drapery, which only partially concealed them. It was, therefore, chiefly worn by females addicted to pleasure, such as singing and dancing girls, one of whom is represented in the engraving, from a Pompeian painting. Plin. *H. N.* xi. 26. Propert. iv. 5. 55. Ov. *A. Am.* ii. 298. Hor. *Sat.* i. 2. 101.

COAC'TILIS, sc. *lana* (πιλητός or πιλωτός). *Felt* or *felted cloth;* that is, wool matted together by repeated manipulation and pressure until it acquires a consistent texture, like a piece of cloth. Plin. *H. N.* viii. 73. Edict. Dioclet. p. 21. Ulp. *Dig.* 34. 2. 26.

COACTO'RES (πράκτορες). Receivers or collectors of taxes, duties, &c. Cic. *Rab. Post.* 11. Hor. *Sat.* i. 6. 86.

2. The rear-guard of an army, or the body of troops who brought up the rear in a line of march. Tac. *Hist.* ii. 68.

COAC'TUS. Same as COACTILIS. Plin. *H. N.* viii. 73. Cæs. *B. C.* iii. 44.

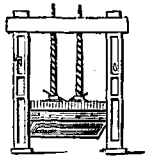
COAG'ULUM (πυετία). *Rennet; i. e.,* anything used in curdling milk; for which the concreted milk found in the stomachs of suckling animals, the milky moisture contained in the stomach of a pig, as well as the stomach itself, and vinegar, was commonly employed by the Romans. (Varro, *R. R.* ii. 11. 4. Plin. *H. N.* xxiii. 63.) Hence, also, *curdled milk* (Plin. *H. N.* xxviii. 45.); and *cheese.* Ovid. *Fast.* iv. 545.

COASSA'TIO (σανίδωμα). Any thing made of boards joined together, as the flooring of a house (Vitruv. vi. 6.), or the deck of a ship, Theophrast. in Oxford Lex.

COCH'LEA (κοχλίας). Literally, a snail with a spiral shell; whence applied to several other objects partaking of a spiral form; as—

1. A worm and screw, as a mechanical power, employed in oil, wine, and clothes presses, precisely in the same manner, and formed upon similar principles to those now in

daily use, as shown by the annexed woodcut, representing a press for cloth, from a painting in the fuller's establishment (*fullonica*), at Pompeii. Vitruv. vi. 9. Plin. *H. N.* xviii. 74. Pallad. iv. 10. 10. Id. xi. 9. 1.



2. A contrivance for raising water, upon the principle of a screw, invented by Archimedes, and similar to the machine still to be seen in Germany, which goes by the name of the "water snail." It consisted of a long cylinder, with a hollow pipe coiled round it, like the thread of a screw; was placed in an oblique direction, with the lowest end in the water, and then made to turn round its own axis by the operation of cattle, or of a tread-wheel (*tympanum*); as it revolved, it gradually turned the water up through the coils of the pipe from the lowest to the topmost spiral, from which it ran out, as having nothing further to support it. (Vitruv. x. 6.) It is also mentioned by Strabo (xiii. 30. p. 561. ed. Siebenk.), as being used in Egypt, where it was worked by slaves, and employed for the purpose of irrigation; indeed, a pump of this description will only raise water to a moderate height.

3. A particular kind of doorway adapted for a bull-ring, aviary, and places of such description (Varro, *R. R.* iii. 5. 3.), where it was requisite that all who entered or went out should be enabled to do so with rapidity and security; in order that the animals might not escape with the opening of the door, while the person inside might retreat with safety upon any sudden emergency. Schneider (Index, *R. R.* Script. *s. v.* Cavea) considers this to have been a door raised and lowered after the manner of a portcullis, synonymous, therefore, with CATARACTA; but his proofs are far from conclusive, and the old interpretation of Gesner is more in unison with the other analogies of the word; viz., an apparatus like the one now commonly used in the foundling hospitals and convents of nuns in Italy for the purpose of introducing anything into the interior, without opening a door, and which goes by the name of "the wheel," *la ruota*. It is constructed upon the same principle as a dark lantern, consisting of a cylindrical box, situated in the thickness of the main wall, and made to revolve round an upright axis which runs through its centre, and fixes it in its place. An aperture is left on one part of the circumference, through which, when turned to the street, the objects intended to be introduced are placed in the box, which is then pushed half round its axis, when the opening comes on the inside of the wall. It is obvious that such an apparatus would be particularly adapted for any of the purposes above mentioned to which the *cochlea* was put; and the name may have been obtained from the resemblance which such a contrivance bears to a snail within its shell, or to the spiral staircase (*cochlis*) within its case.

COCH'LEAR and COCHLEA'RE (κοχλιάριον). A spoon with a bowl at one end, and a sharp point at the other, for eating eggs and

shell-fish (Mart. *Ep.* xiv. 121.); the broad end serving as an egg-spoon (Pet. *Sat.* 33. 6.), and the point for drawing the fish out of its shell. (Plin. *H. N.* xxviii. 4.) The example represents an original found in Pompeii.

2. A measure of liquids; answering to our *spoonful*. Columell. xii. 21. 3.

COCHLEA'RIUM. A place where snails were bred and fattened; which were considered as a delicacy by the Roman epicures, being imported from different parts, to be

reared and fed in these home nurseries. (Varro, *R. R.* iii. 12. 2. *Ib.* 14. 1. Plin. *H. N.* ix. 82.) The ridiculous Trimalchio has them served up to table upon silver gridirons. Pet. *Sat.* 70. 7.

COCH'LIS. See COLUMNA, 2.

COC'TILIS, sc. *later*. A brick hardened by burning, as contradistinguished from one dried by the sun. Varro, *R. R.* i. 14. Plin. *H. N.* vii. 57.

2. *Murus coctilis*. A wall built of bricks hardened by the fire. Ovid. *Met.* iv. 58.

3. *Coctilia* or *Cocta ligna* (ξύλα κάγκανα). Dried or scorched wood, chopped into small pieces, and prepared by hardening over the fire sufficiently to dry up the moisture contained in it, without reducing it to charcoal (Ulp. *Dig.* 32. 55.), in order that it might burn readily and briskly, and not throw out a quantity of smoke. It was sold by measure Valerian. *ap* Trebell. *Claud.* 14.), and not by weight like other kinds of fire-wood, in particular warehouses at Rome, called *tabernæ coctiliciæ;* and the preparing, as well as the selling of it, was a particular trade, to which, as we are told, the father of the Emperor Pertinax belonged. Jul. Cap. *Pertinax*, 3.

COCTUS. Same as COCTILIS.

COC'ULUM. Apparently, a general term given to any kind of saucepan for boiling meats. Festus, *s. v.* Isidor. *Orig.* xx. 8. Cato, *R.R.* xi. 2.

CO'DEX. A clog, or heavy log of wood, chained to the feet of slaves which they dragged about with them, and were made to sit upon. Juv. ii. 57. Prop. iv. 7. 44.

2. A *blank book* for writing in, made up of separate leaves bound together, like our own, as is shown by the annexed example, from a Pompeian painting. Originally, the leaves were made of thin tablets of wood (*codices* i. q. *caudices*), coated with wax, whence the name arose, and which was still retained in use, although the original material had been superseded by paper or parchment. Ulp. *Dig.* 32. 50. Cic. *Verr.* i. 36. Id. *Sull.* 15.

3. At a later period, the word also means a *code of laws*, as the *Codex Justinianus, Theodosianus*, &c., which it may be assumed were written in books of this description.

CODICIL'LUS. Diminutive of CODEX. But in the plural, CODICILLI were a collection of small tablets employed for writing memorandums (Cic. *Fam.* ix. 26.), intended to be copied out fairly afterwards; to be despatched as letters to intimate friends (Cic. *Fam.* vi. 18.); for noting down the particulars of a will (Plin. *Ep.* ii. 16.); of a petition or memorial (Tac. *Ann.* iv. 39.), and other similar purposes.

CŒL'UM (οὐρανὸς). A *soffit*, or *ceiling*. (Vitruv. vii. 3. 3. Florus, iii. 5. 30. and *cælum capitis*, the nether part of the skull, Plin. *H. N.* xi. 49.) The earliest buildings were only covered by an outer roof (*tectum*), the inside of which served as the ceiling; but as that was found to be an insufficient protection against the changes of weather and temperature, an inner one was afterwards contrived, which constituted the *cælum*, and gave rise to an extra member in the entablature, denoted externally by the *zophorus* or *frieze*.

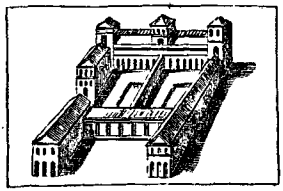
CŒMETE'RIUM (κοιμητήριον). A Greek word; properly signifying a sleeping chamber (Dosiad. *ap.* Athen. iv. 22.); whence used by the Latin writers of a late period for a cemetery. Tertull. *Anim.* 51.

COEMP'TIO. A marriage by civil contract, solemnised by a fictitious sale, at which the parties betrothed went through the ceremony of mutually selling themselves to one another, and supposed to have first come into use when intermarriages between the patrician and plebeian families became lawful, A. U. C. 308. Cic. *Muret.* 12. Non. Marc. *s. v.* Nubentes, p. 531.

CŒ'NA (*δόρπον* in the Homeric age; *δεῖπνον* subsequently, and in Attic Greek). The principal daily meal of the Greeks and Romans; and, consequently, better translated by our word *dinner* than *supper*, which is more commonly applied. It was the third meal taken in the day, *i. e.* after the breakfast (*jentaculum*) and the luncheon (*prandium* or *merenda*), the most usual hour being about 3 P.M. of our time; though the particular habits of different individuals might induce some to dine at an earlier, and others at a later hour. Plaut. Cic. Petr. Suet., &c.

2. *Prima, altera, tertia cœna.* The first, second, or third remove of dishes, or courses at a dinner. Mart. *Ep.* xi. 31.

CŒNA'CULUM. An *eating-room*, according to the original and strict meaning of the word (Varro, *L. L.* v. 162.); but, as the apartment appropriated for that purpose was usually situated in the upper part of the house, at one period of Roman history, the word came to be used much more commonly in our sense of *a room up-stairs* (Festus, *s. v.* Liv. xxxix. 14.), and the plural *cœnacula* (like the Greek *ὑπερῷον*) to designate the whole suite of rooms contained in an upper story (Cic. *Agr.* ii. 35.); and, as the upper stories at Rome were chiefly occupied by the poorer classes, a sense of inferiority is frequently implied by the term, so that our words *attics* or *garrets* would in such cases furnish the most appropriate translation. (Hor. *Ep.* i. 1.



91. Juv. x. 17.) The annexed example, from a Roman painting, exhibits the external appearance of the *cœnacula;* and the two last illustrations to the article DOMUS, which represent the plan and elevation of a two-storied house excavated at Herculaneum, will show the manner of building and distributing the apartments of an upper story in private houses of a moderate size.

2. *Cœnaculum meritorium.* A *hired lodging*, in an upper story. Suet. *Vitell.* 7.

CŒNA'TIO. Seems to be a general term, applied to any kind of *eating-room;* as well to the sumptuous *banqueting-halls* of the golden palace of Nero (Suet. *Nero*, 31.), as to the ordinary *dining-parlour* of Pliny's villa. (Plin. *Epist.* ii. 17. 10. *Ib.* v. 6. 21.) Like the *cœnaculum*, it was situated up-stairs (Juv. vii. 183. Mart. *Ep.* ii. 59.); and in this respect differed from *triclinium*, which, in the Pompeian houses, is always placed upon the ground-floor.

CŒNATO'RIA, *i. e. cœnatoriæ vestes.* The garments or apparel worn at the dinner table (Pet. *Sat.* 21. 5. Mart. x. 87. Capitol. *Maxim. Jun.* 4.); the precise character of which has not been ascertained; but one of them went expressly by the name of SYNTHESIS, which see.

CŒNOBI'TA. Late Latin; one who lives in a community (*cœnobium*) with others; thence a *monk* or *friar.* Hieron. *Ep.* 22. n. 34. and 35.

CŒNOBI'UM (*κοινόβιον*). A monastery, or convent of monks or friars; because they live together in common. Hieron. *Ep.* 22. n. 36.

CO'HORS. Same as CHORS. Varro, *R. R.* iii. 3. Ovid. *Fast.* iv. 704.

2. A cohort, or body of infantry soldiers, constituting the tenth part of a legion, but which varied in numbers at different periods of the Roman history, according as the legion itself was increased in numerical strength. Varro, *L. L.* v. 88. Cincius, *ap.* Gell. xvi. 4. 4. Cæs. *B. G.* iii. 1.

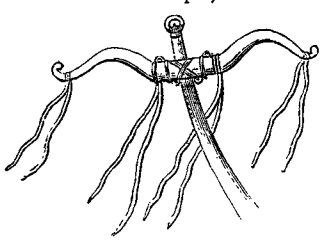
3. The term is sometimes used to

distinguish the allied and auxiliary troops from those of the legion; by which it is inferred, that in early times such troops were arranged in cohorts instead of maniples. Florus, iii. 21. Liv. ii. 64. Id. xxiii. 14.

4. Also, in some cases, for a troop or squadron of cavalry, but of what precise number is uncertain. Plin. *Ep.* x. 106. Virg. *Æn.* xi. 500.

5. *Prætoria cohors.* A body of picked men, selected from the legionaries, who formed a sort of body-guard to the consul, or commander under the republic; but became a permanent corps du garde under the emperors. See PRÆTORIANUS.

CO'HUM. The rope or thong by which the yoke (*jugum*) is fastened to the pole (*temo*) of a plough. (Festus, *s. v.*) It is very distinctly seen in the annexed example, from a bas-



relief discovered in the island of Magnesia.

COLIPH'IUM. A sort of food upon which wrestlers and persons in training for athletic exercises were dieted, in order to increase their muscular development, without adding superfluous flesh, upon the same principle as still pursued by our prize-fighters, &c. What the Roman *coliphia* were is not distinctly known; but they are generally supposed to have been a kind of bread cake, without leaven, and mixed with new cheese. Plaut. *Pers.* i. 3. 12. Juv. ii. 53. Schol. Vet. *ad l.* Mart. vii. 67. 12.

COLLA'RE (περιδέραιον). An iron collar put round the neck of runaway slaves, with a leading chain (*catulus*) attached to it, like a dog's chain and collar. (Lucil. *Sat.* xxix. 15. ed. Gerlach. Lucian. *Lexiph.* 10.) Prison-

ers of war were sometimes treated in the same way, as may be seen by the illustration, representing a barbarian captive, from the Column of Antoninus.

2. A dog's collar. (Varro, *R. R.* ii. 9. 15.) The example is from a

mosaic pavement in one of the houses at Pompeii, and represents a watch-dog, with his collar and chain attached.

COLLICIÆ or COLLIQ'UIÆ. Gutters, made with concave tiles, placed under the eaves of a house, for the purpose of carrying away the rain water from the roof, and conducting it into the *impluvium*. Festus, *s.* Inlicium. Vitruv. vi. 3.

2. Open drains or gutters in the country, for the purpose of carrying away the rain water from the lands into the ditches (*fossæ*). Plin. *H. N.* xviii. 49. n. 2. Columell. ii. 8. 3.

COLLICIA'RIS, sc. *tegula.* A

drain tile, for making *colliciæ*. Cato, *R. R.* xiv. 4.

COLLIPH'IUM. See COLIPHIUM.

COLLIQ'UIÆ. See COLLICIÆ.

COLLUVIA'RIUM. A sort of well or opening formed at certain intervals in the channel of an aqueduct, for the purpose of procuring a free current of air along its course; and also, perhaps, to facilitate the operation of clearing away any foul deposits left by the waters, by affording a ready access to every part of the duct. Vitruv. viii. 8. 6.

COLLYBIS'TES or COLLYBIS'TA (κολλυβιστής). A Greek word Latinised; a money-dealer. Hieron. *Comment. Matth.* c. 21.

COL'LYBUS (κόλλυβος). Properly, a Greek word, meaning a *small coin;* whence it came to signify, both amongst the Greeks and Romans, the *difference of exchange*, or *agio*, as it is called, charged by the dealer for changing the money of one country into the currency of another. Cic. *Att.* xii. 6. Id. *Verr.* ii. 3. 78.

COLLY'RA (κολλύρα). A sort of bread or bun, of an oval form, which was eaten with broth or with gravy. Plaut. *Pers.* i. 3. 12. Compare *Ib.* 15 and 17.

COLLY'RIS (κολλυρίς). Same as COLLYRA. Augustin. *de Gent.*

2. A head-dress worn by women, and supposed to have received its name from some resemblance in form to the bread or bun designated by the same term. (Tertull. *Cult. Fœm.* 7.) In a Pompeian painting (*Mus. Borb.* vi. 38.), there is represented a plate of bread or buns divided into separate segments of precisely the same form as those which appear on the head-dress worn by Faustina on an engraved gem (see the woodcut *s.* CALIENDRUM); such a coincidence favours the conjecture that the painting affords a genuine example of the kind of bread, and the gem of the peculiar head-dress which went under the same name.

COLLY'RIUM (κολλύριον). A medical substance made up into the shape of a *collyra*, composed of various ingredients, according to the nature of the remedy required, and applied externally for rubbing the parts affected, or for inserting into any hollow, such as the nostrils, &c. Celsus, v. 28. 12. Hor. *Sat.* i. 5. 50. Scrib. *Comp.* 142. Columell. vi. 30. 8.

COLOB'IUM (κολόβιον). A tunic with short sleeves (from the Greek κολοβός, *docked* or *curtailed*), which just covered the upper and fleshy part of the arm (Serv. *ad* Virg. *Æn.* ix. 616.), as shown by the annexed example, from the Column of Trajan. This was the original and usual form of the tunic worn by the Romans of the republican age, at home, or in active exercise, as here represented, without any other garment; but abroad, or when in costume, as we might say, the toga was thrown over it.

COLO'NICA. A *farm-house.* Auson. *Ep.* iv. 6.

COLO'NUS. A *yeoman* or *farmer; i. e.*, one who gains a livelihood by the cultivation of the soil, whether as a tenant farmer, or one who tills his own land. Varro, *R. R.* ii. *Proem.* 5. Columell. i. 7. Scævola, *Dig.* 33. 7. 20.

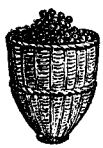
2. A *colonist.* Cic. *N. D.* iii. 19. Justin. xvi. 3.

COLOS'SUS (κολοσσός). A statue of gigantic dimensions, or very much beyond the proportions of nature; such, for instance, as the Colossus at Rhodes, which was above seventy feet high. Hygin. *Fab.* 233. Festus, *s. v.* Plin. *H. N.* xxxiv. 18.

COLOS'TRA (Plin. *H. N.* xi. 96. Mart. *Ep.* xiii. 38.); only another name for COAGULUM.

CO'LUM (ήθμός). A *colander*, or

strainer made of basket-work, bulrushes, bast, or osiers (Cato, *R. R.* xi. 2. Columell. xi. 2. 70. Id. xii. 19. 4.), and in the form of an inverted cone,



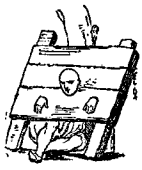
through which new made wine and oil (Columell. xii. 38. 7. Scrib. *Comp.* 156.), was passed, after it had been squeezed out by the press beam. (Virg. *Georg.* ii. 242.) The example introduced is copied from a Roman bas-relief, representing various processes connected with the vintage,

2. *Colum nivarium.* A wine strainer made of metal, for cooling, diluting, and mixing the wine with snow at table. (Mart. *Ep.* xiv. 103.) It was used in the following manner. A lump of frozen snow being

deposited in the strainer, and the strainer being placed upon the drinking cup, the wine was then poured upon the snow, with which it mixed itself, and filtered into the cup, through the perforations of the strainer, free from any sediment or impurities. The example represents an original of bronze discovered in Pompeii.

3. A basket for catching fish, like an eel or prawn basket; so termed, because when taken up, the water drains out of it, leaving the fish at the bottom, like the dregs in a strainer. Auson. *Ep.* iv. 57. Compare NASSA.

COLUM'BAR (πεντεσύριγγος). A contrivance, something like the pillory, for confining the hands and head (Plaut. *Rud.* iii. 5. 60.); so termed from the resemblance which the apertures through which these



parts projected, bore to the holes for nests in a dove-cot (*columbarium*). It was employed for the punishment of slaves, and, in all probability, resembled the "wooden collar" of the Chinese, which is represented in the annexed engraving, from a drawing by Staunton. The Greeks made use of a similar contrivance (Ar. *Eq.* 1049.), with five holes, through which the head, arms, and legs were passed.

COLUMBA'RIUM (περιστερεών) A *dove-cot* or *pigeon-house;* which probably differed very little from those of the present day, with the exception of being frequently built upon a much larger scale; for as many as five thousand birds were sometimes kept in the same house. Varro, *R. R.* iii. 7. Pallad. i. 24.

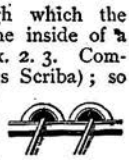
2. *Columbaria* (plural); the *pigeon-holes*, or separate cells in the cot for each pair of birds. Varro, *R. R.* iii. 7. 4. and 11. Columell. viii. 8. 3.

3. *Columbaria* (plural); the *niches* or pigeon-holes in a sepulchral chamber, in which the ashes of the dead contained in jars (*ollæ*) were deposited. (Inscript. *ap.* Spon. *Miscell. Er. Ant.* 19. p. 287. *Ap.* Fabretti, p. 9.) Each of these were adapted for the reception of a pair of jars, like doves in their nests, as exhibited by the annexed illustration, copied from a sepulchral vault near Rome. The lids of the jars are seen above, and the names of the persons whose

ashes they contained are inscribed underneath, against the face of the wall, into which the jars themselves are sunk. All the four walls of the sepulchre were covered with niches of this description, which sometimes amounted to one hundred and more See SEPULCRUM COMMUNE, and illustration.

4. *Columbaria*, plural (τρύπηματα).

The *oar-ports*, through which the oars projected from the inside of a vessel (Isidor. *Orig.* xix. 2. 3. Compare Festus, *s.* Navalis Scriba); so called because they resembled the niches in a dove-cot, as plainly shown by the illustration, representing two oar-ports on the side of a vessel, in the Vatican Virgil. This also accounts for the meaning of the word *columbarius* in a fragment of Plautus, where it signifies *a rower*, accompanied with a sentiment of depreciation.



5. *Columbaria*, plural (ὀπαί). The cavities or holes in the walls of a building which form a bed for the heads of the tie-beams (*tigna*) to lie in. (Vitruv. iv. 2. 4.) See the illustration to MATERIATIO, letters *d, d, d.*

6. *Columbaria* (plural). Openings formed in the axle of a particular description of tread-wheel (*tympanum*), for raising water. The axle in question was a hollow cylinder, and the water raised by the revolutions of the wheel was conveyed into the axle through these apertures, and then discharged from its extremity into the receiving trough (Vitruv. x. 4.); but the whole process will be better understood by a reference to the article TYMPANUM, 5.

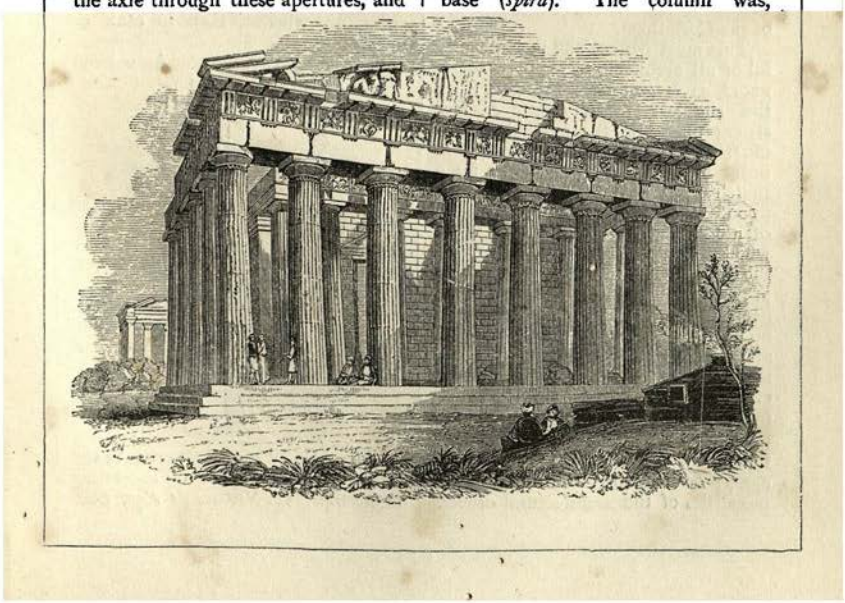
COLUMEL'LA (στυλίς). A general diminutive of COLUMNA.

2. (στηλίδιον.) A small *cippus*, or short pillar, erected over a grave as a tomb-stone. Cic. *Leg.* ii. 26.

3. *Columella ferrea.* A strong iron pin or bolt, forming part of the *trapetum*, or machine for bruising olives. (Cato, *R. R.* xx. 1. Id. xxii. 2.) See TRAPETUM, and the illustration, on which it is marked by the figure 4.

COL'UMEN. The highest timber in the frame-work of a roof, forming the ridge piece to the whole. (Vitruv. iv. 2. 1.) See MATERIATIO. and the illustration, on which it is marked *b, b.*

COLUM'NA (κίων, στῦλος). A *column*, employed in architecture to support the entablature and roof of an edifice. It is composed of three principal parts: the capital (*capitulum*); the shaft (*scapus*); and the base (*spira*). The column was,

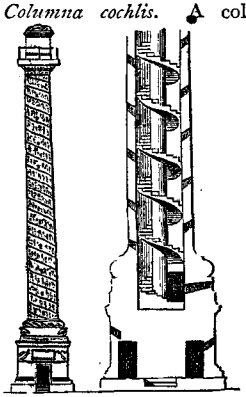


moreover, constructed in three principal styles or orders, each possessing characteristic forms and proportions of its own, distinctive of the order, but by unprofessional persons most readily distinguished by the difference in the capitals. 1. *Dorica*, the Doric, shown by the engraving, representing a view of the Parthenon, from Gwilt's "Encyclopædia of Architecture," the oldest, most substantial, and heaviest of all, which has no base, and a very simple capital (see CAPITULUM, 1. and 2.). 2. *Ionica*, the Ionic; the next in lightness, which is furnished with a base, and has its capital decorated with volutes (see CAPITULUM, 3. and 4.). 3. *Corinthia*, the Corinthian, the lightest of all, which has a base and plinth below it, and a deep capital ornamented with foliage (see CAPITULUM, 5.). To these are sometimes added:—4. *Tuscanica*, the Tuscan, only known from the account of Vitruvius, and which nearly resembles the Roman Doric; and 5. *Composita*, the Composite, a mixed order, formed by combining the volutes of the Ionic with the foliage of the Corinthian.

This most perfect and most beautiful of all architectural supports originated, as is generally the case, from the simplest beginnings. A few strong poles, or the straight trunks of trees, stuck into the ground, in order to support a cross-piece for a thatch of boughs or straw to rest upon, formed the first shaft (*scapus*) of a column. When a tile or slab of wood was placed under the bottom of the trunk to form a foundation, and prevent the shaft from sinking too deeply into the ground, the first notion of a base (*spira*) was attained; and a similar one, placed on its top, to afford a broader surface for the cross-beam or architrave to rest upon, furnished the first capital. Thus these simple elements, elaborated by the genius and industry of succeeding ages, produced the several distinctive properties of the architectural orders.

To explain the peculiar properties belonging to each order of columns is rather the province of the architect, than of a work of this nature; for it would require large drawings and minute details, scarcely requisite for the classical student or general reader. One point, however, is to be constantly borne in mind,—that the *columna* of ancient architecture always implies a *real*, and not a *fictitious*, support; for neither the Greeks nor the Romans, until the arts had declined, ever made use of columns, as the moderns do, in their buildings, as a superfluous ornament, or mere accessory to the edifice, but as a main and essentially constituent portion of the fabric, which would immediately fall to pieces if they were removed; and that the abusive application of coupled, clustered, incastrated, imbedded columns, &c., was never admitted in Greek architecture; for the chief beauty of the column consists in its *isolation*, by means of which it presents an endless variety of views and changes of scene, with every movement of the spectator, whether seen in rank or in file.

2. *Columna cochlis.* A column



with a *cockle* or *spiral staircase* in the centre, for the purpose of ascending to the top. (P. Victor. *de Reg. Urb.*

Rom. c. 8. and. 9.) These were employed for various purposes; and more especially for *honorary columns*, to support on their tops the statue of the person whose achievements or memory they were erected to commemorate. Two of the kind still remain at Rome, one constructed in honour of the Emperor Trajan, which is represented in the engraving, with a section by its side of part of the interior, to show the spiral staircase, and which, with the statue on the top, now supplanted by one of Pope Sixtus V., was 130 feet in height; the other, of a similar character, in honour of the Emperor M. Aurelius Antoninus. Both are covered externally by spiral bas-reliefs, representing the various wars carried on by these emperors, from which many figures have been selected to illustrate these pages.

3. *Columna rostrata.* A column ornamented with images, representing the prows (*rostra*) of ships all down the shaft. (Virg. *Georg.* ii. 29. Servius, *ad l.*) These were erected in commemoration of persons who had obtained a great naval victory; and the example represents the one set up in honour of C. Duilius (Plin. *H. N.* xxxiv. 11.). after his action with the Carthaginian fleet, B.C. 261, now preserved, together with part of the original inscription underneath, detailing the number of vessels and booty taken, in the Capitol at Rome.

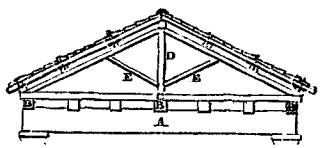
4. *Columna Bellica.* A short column erected before the temple of Bellona, situated near the *porta Carmentalis* and *Circus Maximus*, against which the Romans in early times used to hurl a spear when about to declare war. Festus, *s. v.* Bellona. Ovid. *Fast.* vi. 206.

5. *Columna Mœnia.* A column erected in the Roman forum, to which slaves, thieves, and other offenders were bound, and publicly punished. Cic. *Sext.* 58. Id. *Div. Verr.* 16. Ascon. *ib.*

6. *Columnæ Herculis.* The *columns of Hercules;* originally and properly, two large pyramidal columns, which the Phœnicians were accustomed to set up in the course of their extensive voyages, as light-houses and landmarks, whereby to recognise particular coasts upon any future visit, being respectively dedicated to Hercules and Astarte, their sun and moon. They are plainly shown by the annexed woodcut, from the device on a Tyrian coin, where the two columns, with the light-house in front, the conch underneath, which the master of the vessel sounded to announce his arrival in port (see BUCINATOR), and the tree representing the land, evidently explain the objects intended. Remains of such works, or others resembling them, are found in the west of England, in China, and in Africa, and are mentioned by Tacitus (*Germ.* 34.), as

existing in his day on the eastern bank of the Rhine, in the country of the Frisii (*Frisons*). By the Greeks and Romans, however, the two pyramidal mountains at the Straits of Gibraltar, Calpe and Abyla (*Gibraltar* in Europe, and *Ceuta* in Africa) were termed the *Columns of Hercules*, in consequence of the resemblance which they bear at a distance to the Phœnician columns described above, and a corresponding fable, to account for the name, was invented in favour of their own hero. Mela, i. 5. Plin. *H. N.* iii. *Proem.*

7. The *king-post*, or *crown-post* in a timber roof, which supports the tie-beams (*capreoli*) and rafters (*can-*



therii), marked D in the illustration. Vitruv. iv. 2. 1.

COLUMNA'RIUM. A Roman tax levied upon proprietors or occupants for the number of columns contained in their houses, or other buildings belonging to them. Cic. *Att.* xiii. 6.

COLUMNA'RIUS. A worthless fellow, or, perhaps, an insolvent debtor; *i.e.*, literally, one who had been summoned to receive punishment at the *columna Mœnia*. Cæl. *ad* Cic. *Fam.* viii. 9.

COLU'RIA. Circular segments of stone placed one on the top of the other to form a column, when the column is made of different pieces instead of one entire block of marble. Sidon. *Ep.* ii. 2; but the reading is not certain.

COLUS (ἠλακάτη). A *distaff;* commonly made out of a cane stick about

a yard in length, slit at the top in such a manner that it would open, and form a sort of basket for containing the mass of wool or flax intended to be spun into threads, as represented by the right-hand figure in the annexed woodcut, which is copied from an Egyptian original in the British Museum. The ring which surrounds it is intended to be put over the wool, as a sort of cap, which keeps the whole mass together. The peasantry of Italy make their distaffs of precisely the same form and materials at the present day. When the distaff was filled with wool, it was designated by such epithets as *compta* (Plin. *H. N.* viii. 74.), *plena* (Tibull. i. 3. 86.), or *lana amicta* (Catull. 64. 312.), and is shown by the left-hand figure, from a bas-relief on the Forum of Nerva, at Rome, which represents a female with the distaff in her left hand, and the drawn thread (*stamen*) depending from it, whilst she twists the spindle (*fusus*) with the fingers of her right hand. Compare also the article NEO, in which the manner both of spinning, and of using these implements, is more fully detailed.

COLYMB'US (κόλυμβος). In the Gloss of Isidorus, a tank (*lacus*) wherein clothes were washed; hence, a swimming or plunging bath. Lamprid. *Hel.* 23. Prudent. Περὶ στεφ. 12.

COMA (κόμη). The hair of the head; nearly synonymous with CÆSARIES, but mostly with an implied sense of length and profusion; *i.e.*, a fine head of long thick hair; whence we find the word applied to the mane of animals (Pallad. iv. 13. 2. Aul. Gell. v. 14. 2.); to the horse hair on the crest of a helmet (Stat. *Theb.* viii. 389. and CRISTA); and often connected with such epithets as *intonsa* (Cic. *Tusc.* iii. 26.), *demissa* (Prop. ii. 24. 52.), and the like.

COMATO'RIUS. See ACUS, 2.

COMA'TUS (κομήτης). In a general sense, one who is possessed of a head of long thick hair, which is allowed to luxuriate in its natural growth (Mart. xii. 70. Suet. *Cal.* 35.); but the word is also specially used to characterise the Germans

(Tertull. *Virg. Veland.* 10.) and the people of Transalpine Gaul, including Belgica, Celtica, and Aquitanica, all of which were comprised under the name of *Gallia Comata* (Mela, iii. 2. Plin. iv. 31. Lucan. i. 443.), in consequence of the profusion and abundance of their hair, and the manner in which it was arranged, uniformly represented by the Roman artists like the example here annexed,

which is copied from a sarcophagus discovered in the Villa Amendola, near Rome, and covered with basreliefs giving the details of a combat between the Romans and Gauls.

COMES (*ἀκόλουθος*). A companion or associate, generally; but more specially an attendant, or tutor, who accompanied his pupil to and from school, in his walks, &c. Suet. *Aug.* 98. *Tib.* 12. *Claud.* 35.

COMISSA'TIO (*κῶμος, συμπόσιον*). A revelling, feasting, or drinking bout, commencing after the *cœna*, and often protracted to a late hour of the night. (Varro, *L. L.* vii. 89. Liv. xl. 13. Cic. *Cœl.* 15. Suet. *Tit.* 7.) Greek scenes of this nature are frequently represented on fictile vases. (Mus. Borb. v. 51. Millin. *Vas. Ant.* ii. 58. Tischbein. ii. 55. Wink. *Mon. Ined.* 200.), in which the lateness of the hour is indicated by the introduction of candelabra, the festivity by the presence of Comus and winged genii, and the debauchery by the mixed company of courtesans, dancing, playing, and singing girls.

COMISSA'TOR (*κωμαστής, συμπότης*). A reveller, who forms one of the company at a *comissatio*, or *wine party*. (Liv. xl. 9. Cic. *Cœl.* 28.) It was not always usual for the *comissator* to dine (*cœnare*) with his host; but he was often invited to come in and take his wine with the company after he had dined elsewhere; as Habinnas comes from the *cœna* of Scissa to the *comissatio* of Trimalchio—*Habinnas comissator intravit.* Pet. *Sat.* 65. 3. Compare Liv. xl. 7.

COMI'TIUM. An enclosed place abutting on the Roman Forum, and near the *Curia*, where the Comitia Centuriata were held and causes tried. (Varro, *L. L.* v. 155.) It was originally uncovered, in consequence of which the assemblies were often obliged to be dissolved when the weather was bad; but was roofed in, to obviate this inconvenience, during the second Punic war. (Liv. xxvii. 36.) Some lofty walls, still remaining under the Palatine hill, are supposed to be vestiges of this building.

COMMENTAC'ULUM or COMMOTAC'ULUM. A wand which the Roman priesthood carried in their sacrificial processions, wherewith to clear the way, and prevent the populace from closing too near upon them. Festus, *s. v.*

COMPEDI'TUS. Having fetters or shackles upon the *feet;* but the

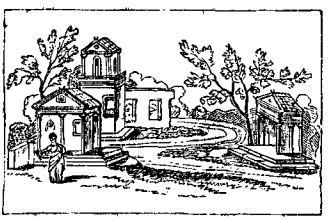
word more especially designates a slave who always wore, and worked in, fetters (Seneca, *Tranq.* c. 10.

Plaut. *Capt.* v. i. 23. Cato, *R. R.* 56. Compare Ovid. *Pont.* i. 6. 31.), like the galley-slaves of modern Italy, whose chains are precisely similar to those worn by the figure in the illustration, from an engraved gem, which represents Saturn in fetters; an adjunct frequently given by the Romans to the statues of this deity, but from which they were removed during his festival in the month of September (Stat. *Sylv.* i. 6. 4.), when a temporary liberty was also allowed to the slaves in allusion to the happy condition which mankind were supposed to have enjoyed under his reign.

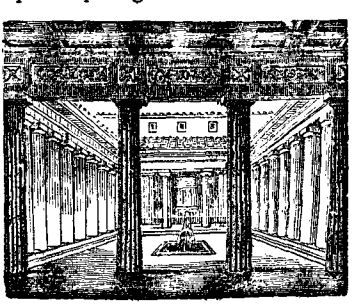
COMPES (πέδη). A *fetter*, or shackle for the feet; as shown by the preceding woodcut, and the illustration *s.* CATULUS.

2. A ring of silver or gold, worn by women round the bottom of the leg, just above the ankle, in the same manner as a bracelet is round the wrist (Plin. *H. N.* xxxiii. 54. Compare xxxiii. 12. Pet. *Sat.* 67. 7.), as shown by the annexed engraving, from a Pompeian painting of Ariadne. Ornaments of this nature were confined to females of the plebeian classes at Rome, to courtesans, dancing girls, and characters of that description, who went with bare feet, and partially exposed their legs; which would otherwise have been entirely concealed under the long and trailing drapery of the Roman ladies and matrons. For a similar reason, they are never represented in the Pompeian paintings on figures who wear shoes, but only when the foot and ankle is uncovered; but when Petronius, in the passage cited, places them on the legs of Fortunata above her shoes, it is to ridicule the vulgar ostentation of wealth in the wife of the parvenu by the adoption of an unusual custom.

COM'PITUM. A place where two or more roads meet; more especially with reference to the country (Virg. *Georg.* ii. 382.), in contradistinction from *trivium*, which applies more to the streets of a town. (Cic. *Agr.* i. 3.) It was customary to erect altars, shrines, and small temples on these spots, at which religious rites in honour of the *Lares Compitales*, the deities who presided over cross-roads, were performed by the country people (Prop. iv. 3. 54.); whence the word *compitum* is sometimes used for a shrine erected on such a spot. (Grat. *Cyneg.* 483. Pers. iv. 28.) All these particulars are elucidated by the illustration, from a landscape painting at Pompeii.



COMPLU'VIUM. A large square opening in the centre of the



roof which covered the four sides of an *Atrium* in Roman houses, and towards which these sides converged for the purpose of carrying down the rain into a reservoir (*impluvium*) in the floor immediately under it; as is clearly shown by the illustration, representing the interior of a Pompeian Atrium restored. (Varro, *L. L.* v. 161. Festus, *s.* Impluvium. Vitruv. vi. 3. 6.). In a passage of Suetonius (*Aug.* 92.), the whole of the open space, or area surrounded by the colonnade, is designated the *compluvium*.

CONCÆ'DES. A barricade made of trees cut down and placed across a road to impede the approach or pursuit of a hostile force. (Tac. *Ann.* i. 50. Veg. *Mil.* iii. 22.) On the columns of Trajan and Antonine the Roman, as well as barbarian, soldiers are frequently represented in the act of felling trees for this and similar purposes.

CON'CHA (κόγχη). Strictly, a shell-fish, such as the mussel, pearl oyster, or murex; and, as various household utensils were made out of the shells of these fish, or in imitation of them, the name is commonly given to such objects; as to a salt-cellar (Hor. *Sat.* i. 3. 14.); a drinking-cup (Juv. vi. 303.); a vase for unguents. Hor. *Od.* ii. 7. 22. Juv. vi. 419.

2. The *conch*, or Triton's shell, which they are frequently represented by poets and artists as blowing in place of a trumpet (Plin. *H. N.* ix. 4. Lucan. ix. 394.), in which cases the shell more closely resembles the *bucina*, as shown by the annexed engraving from a terra-cotta lamp.

CONCILIAB'ULUM. In a general sense, any place of public resort; but more especially a rendezvous where the country people were in the habit of meeting together at stated intervals, for the purpose of transacting business, holding markets, and settling disputes, thus answering very nearly to our *market* and *assize-towns*, and places where fairs are appointed to be held. Festus, *s. v.* Liv. vii. 15. Id. xxxiv. 1. and 56. Id. xl. 37.

CONCLA'VE. A general name, applied indiscriminately to any room or apartment in a house which is not a public passage room, but might be locked with a key, whether a dining-room, bedroom, &c. Festus, *s. v.* Ter. *Eun.* iii. 5. 35. Id. *Heaut.* v. 1. 29. Cic. *Rosc. Am.* 23. Id. *Or.* ii. 86. Vitruv. vi. 3. 8.

CON'CREPO. See CREPITUS.

CONCUBINA. A female who had contracted the peculiar sort of alliance termed *concubinatus*. Cic. *Or.* i. 40. Dig. 25. 7.

CONCUBINA'TUS. Properly, an alliance between two persons of different sexes, in the nature of a marriage, which was not looked upon as immoral or degrading amongst the Romans, so long as each party remained single, though it had none of the legitimate consequences of a proper marriage attached to it. It usually occurred between persons of unequal rank or condition, but who still wished to live together, as between a senator and freed-woman; and, in effect, very closely resembled the so-called *morganatic* marriages of crowned heads or princes with persons of inferior rank, which, by the laws of some countries, may be impolitic or illegal, but not immoral. Becker, *Gallus*. Ulp. Dig. 25. 7. 1. Ib. 48. 5. 13.

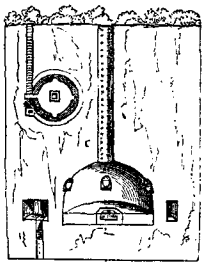
CONCUBI'NUS. A man who contracts the alliance termed *concubinatus* with a female. Catull. 61. 130. Quint. i. 2. 8.

CONDA'LIUM. A ring worn on the first joint (*condylus*, κόνδυλος) of the fore-finger. (Festus, *s.* Condylus. Plaut. *Trin.* iv. 3. 7. and 15.) The commentators and lexicographers infer from the

passage of Plautus (*l. c.*) that rings of this description were peculiar to the slave class; but it does not appear that the *condalium*, which Stasimus loses in the play, was his own; it might surely have been his master's; and the one in our engraving is on the right hand of a female in a bronze statue discovered at Herculaneum. There are, however, two statues in the Vatican (Visconti, *Mus. Pio Clem.* iii. 28. and 29.), both representing comic actors (one of them certainly a slave), who wear similar rings on the same joint of the fore-finger, but on the left hand.

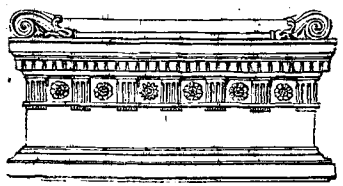
CONDITI'VUM. Seneca, *Ep.* vi. Same as

CONDITO'RIUM. An underground vault or burying-place (*descendit in conditorium.* Pet. *Sat.* 111. 7.), in which a corpse was deposited in a coffin, without being reduced to ashes (Plin. *H. N.* vii. 16.); a practice prevalent amongst the Romans at the two extreme periods of their history, before the custom of burning had obtained, and after it had been relinquished. This is the strict meaning of the word, though it also occurs in a more general sense for a monument erected above ground (Plin. *Ep.* vi. 10. 5.); and in which cinerary urns were also placed. The illustration



represents the section and plan of a sepulchral chamber, excavated in the rock which forms the base of the Aventine hill, at a depth of forty feet below the surface; the centre shaft formed a staircase for descending into the sepulchre, which is a circular chamber, having an external corridor all round it, as shown by the ground-plan in miniature at the left hand of the upper part of the engraving. It also contains niches for cinerary urns, which may have been made at a subsequent period.

2. (λάρναξ). The chest or coffin in which the dead body was encased, when placed in the vault. (Suet.



Aug. 18. Plin. *H. N.* xxxvii. 7.) The illustration represents the coffin of L. Cornelius Scipio Barbatus, which was discovered in an underground sepulchre of the Cornelian family on the Appian Way. The whole is carved in a grey-coloured stone of volcanic formation (*peperino*) with dentils, triglyphs, and rosettes in the metopes; the top slab takes off as a lid; and on the side is engraved the following epitaph, not only curious as identifying for whom the coffin was made, but as an authentic specimen of early Latinity:—

CORNELIVS . LVCIVS . SCIPIO . BARBATVS . GNAIVOD . PATRE
PROGNATVS . FORTIS . VIR . SAPIENSQVE . QVOIVS . FORMA .
VIRTVTEI . PARISVMA .
FUIT . CONSOL . CENSOR . AIDILIS . QUEI . FUIT . APUD . VOS .
TAVRASIA . CISAVNA .
SAMNIO . CEPIT . SVBIGIT . OMNE . LOVCANA . OPSIDESQUE .
ABDOVCIT .

3. A magazine in which military engines were kept. Ammian. xviii. 9. 1.

CONDUS, or *Promus Condus.* See PROMUS.

CON'DYLUS. Same as CONDALIUM. Festus, *s. v.*

CONFARREA'TIO. One of the three forms of contracting marriage in use amongst the Romans; believed to have been the most ancient, as it was the most solemn form, for it par-

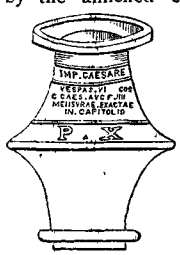
took of the nature of a religious ceremony, whereas the other two were merely civil contracts. It was solemnised in the presence of ten witnesses, the high priest, and Flamen Dialis; was accompanied by prayers, and the sacrifice of a sheep, the skin of which was spread over the chairs on which the bride and bridegroom sat. The name obtained from the custom of carrying a flour cake (*far*) before the bride as she returned from the wedding. (Arnob. iv. 140. Serv. *ad* Virg. *Georg.* i. 31. *Æn.* iv. 374. Plin. *H. N.* xviii. 3.) An ancient marble, representing this ceremony, is engraved and described by Bartoli (*Admirand.* pl. 58.), and by Lumisden (*Antiquities of Rome,* appendix iii.); but the figures are too numerous, and the details too minute, to bear a reduction adapted to these pages.

CONFARREA'TUS. One who is married by the ceremony of *confarreatio.* Tac. *Ann.* iv. 16.

CONGIA'RIUM. A *largess,* or donation, consisting of a number of *congii* filled with wine, oil, salt, &c. (Liv. xxv. 2. Plin. *H. N.* xiv. 17. *Ib.* xxxi. 41.), which it was customary with the Roman kings, consuls, and emperors to distribute amongst the *people* at their own expense. (Suet. *Nero,* 7. Plin. *Paneg.* 25.) This is the original and strict meaning of the term; but in process of time, donations of other things, even money (Suet. *Aug.* 41.), were designated by the same name, as well as a largess made to the soldiery (Cic. *Att.* xvi. 8.), though the proper name for that is *donativum.* The manner of distributing these favours was as follows:—the donor sat upon an elevated tribunal (*suggestum*), which the recipients approached one by one, and were presented with a token (*tessera*), upon which the amount to be received was written, and made payable upon presentment at the magazine of the giver; as shown in the illustration, from a bas-relief on the arch of Constantine at Rome; or, in some cases, the tokens were thrown down

promiscuously amongst the crowd to be scrambled for, when they were expressly called *missilia.*

CON'GIUS. A Roman liquid measure, containing six *sextarii,* or twelve *heminæ* (Rhemn. Fann. *de Pond. et Mens.* 70. Cato, *R. R.* 57.), the form and character of which is shown by the annexed engraving,



from an original of the age of Vespasian, now known as the Farnese Congius. The large letters P. X. stand for *pondo decem.*

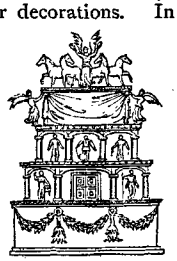
CONISTE'RIUM (κονίστρα). An apartment in the *palæstra* or *gymnasium,* the floor of which was covered over with fine sand (κόνις), or in which the bodies of the wrestlers were rubbed over with sand after being anointed. Vitruv. v. 11.

CONO'PEUM or CONOPI'UM (κωνωπεών, or κωνωπεῖον). A *musquito net,* suspended over a sleeping couch, or over persons reposing out of doors, to keep off gnats and other troublesome insects; the use of which

originated in Egypt, Hor. *Epod.* ix. 16. Prop. iii. 11. 45. Varro, *R. R.* ii. 10. 8. Juv. vi. 80., in which passage the penultimate is long.

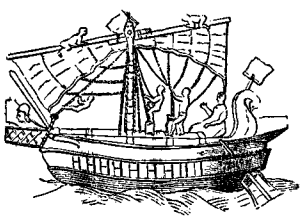
CONQUISITO'RES. Press-masters, or recruiting officers; who were appointed to go and seek out certain citizens, selected by the consul for conscripts, and compel them upon his authority to take the military oath, and enter the service; whereas, on common occasions, the citizens presented themselves voluntarily to be enrolled. Cic. *Mil.* 25. Liv. xxi. 11. Hirt. *B. Alex.* 2. Compare Cic. *Prov. Cons.* 2. Liv. xxiii. 32. xxv. 6.

CONSECRA'TIO (ἀποθέωσις, ἀφιέρωσις). The act of deification, or canonisation; by which ceremony a mortal was enrolled amongst the gods, and admitted to a participation in divine honours, a distinction usually conferred upon the Roman emperors, but unknown under the republic. The chief part of this ceremony was performed in the Campus Martius, where a pyre of faggots and rough wood was raised, covered externally by an ornamental design, resembling a tabernacle of three or four stories, each of which lessened as they got higher, and were ornamented with statues, drapery, and other decorations. In the second story, a splendid couch, with a waxen image of the deceased lying on it, was deposited, and surrounded with all kinds of aromatic herbs. The whole mass was then ignited and an eagle let loose from the top story, which was believed to carry the soul up to heaven, as seen in the subjoined woodcut, from a bas-relief



on the arch of Titus, representing the deification of that emperor. The first woodcut shows the tabernacle, from a medal of Caracalla, which bears the inscription CONSECRATIO as a legend. Tac. *Ann.* xiii. 2. Suet. *Dom.* 2. Herodian. iv. 2.

CONSTRA'TUM. In general, any flooring made of planks; as, 1. *Constratum navis* (Pet. *Sat.* 100.), the *deck of a ship*, which is very clearly expressed in the annexed engraving, from a bas-relief on the



tomb of Munatius Plancus at Pompeii. 2. *Constratum pontis* (Liv. xxx. 10.), the flooring which affords a gangway over a bridge of boats, as

in the annexed example, from the Column of Antoninus, or over a wooden bridge, as in the illustration to PONS SUBLICIUS.

CONSUL (ὕπατος). A consul; one of the two chief magistrates annually elected by the Roman people during the republican period, and nominally retained under the empire, though with very different and limited powers. The outward symbols of their authority were the *fasces*, which were carried before them by twelve lictors; an ivory sceptre (*sceptrum eburneum*, or *scipio eburneus*), with the image of an eagle on its top; and the embroidered toga (*toga picta*), which, however, was only worn upon certain occasions: their ordinary civil costume being the *toga* and *tunica*, with the *latus clavus;* their military one, the *paludamentum, lorica*, and *parazonium*. Consequently, on works of art, they are represented without any very distinctive marks; either simply draped in the toga, or in the same military costume as other superior officers; as on the consular coins of Cn. Piso, and of Cinna, in Spanheim, vol. ii. pp. 88. 91.

CONTABULA'TIO. The long parallel folds in a loose garment, such as the *toga, palla, pallium*, &c., which hang down from the shoulders, and present the appearance of folding or lapping over one another, like a boarding of planks in a wooden building, as is plainly demonstrated by the lines at the back of the annexed figure, from a fictile vase. Apul. *Met.* xi. p. 240. Compare Tertull. *de Pall.* 5. and CORRUGIS.

CONTA'RII, and CONTA'TI (κοντόφοροι). Soldiers armed with the long pike styled *contus*. Inscript. *ap.* Grut. 40. 2. and 3. Veget. *Mil.* iii. 6. Arrian. *Tact.* p. 15. See CONTUS, 3.

CONTIGNA'TIO. The woodwork of beams and joists which supports the flooring in a building of several stories (Vitruv. vi. 5. Pallad. i. 9.); whence also used to designate the floor or story itself. Cæs. *B. C.* ii. 9. Liv. xxi. 62.

CONTOMONOB'OLON. A game in which feats of leaping were displayed by men who made use of a pole (*contus*) to assist their exertions. Imp. Justin. *Cod.* 3. 43. 3. Compare MONOBOLON.

CONTUBERNA'LES (σύσκηνοι). *Comrades* or *messmates; i. e.*, soldiers who shared the same quarters, and lived together under the same tent; each tent being occupied by ten men, with a subaltern (*decanus*), something like our sergeant or corporal, at their head. Festus, *s. v.* Veg. *Mil.* ii. 8. and 13. Cic. *Ligar.* 7. Hirt. *Bell. Alex.* 16.

2. Young men of distinguished families, who accompanied a general in his military expeditions, for the purpose of learning the art of war, were also termed his *contubernales*, or *on his staff*. Cic. *Cæl.* 30. Suet. *Jul.* 42.

3. Hence, in a more general sense, any close or intimate friends and acquaintances. Plin. *Ep.* iv. 27. 5.

4. Persons living together as man and wife, without being legally married; as slaves, or a freedman and a slave. Pet. *Sat.* 96. 7. Id. 57. 6. Columell. i. 8. 5. Id. xii. 3. 7.

CONTUBER'NIUM (συσκηνία). A military tent in which ten soldiers and their corporal (*decanus*, or *caput contubernii*) are quartered together (Cæs. *B. C.* iii. 76. Tac. *Hist.* i. 43.); whence, in a more general sense, any dwelling in which several persons live together (Suet. *Cal.* 10. Tac. *Hist.* iii. 74.); and especially, the abode of a pair of slaves, male and female. Columell. xii. 1. 2.

CONTUS (κοντός). A long and strong pole, shod with iron, employed for punting; *i. e.*, for pushing on a boat against the stream, instead of rowing, like our *punt-pole;* as shown

in the annexed engraving, from the very ancient mosaic pavement in the

temple of Preneste (now *Palestrina*). Virg. *Æn.* vi. 302. Eurip. *Alcest.* 262.

2. A pole of similar character, employed on board ship (Virg. *Æn.* v. 208.) for various purposes; to keep the vessel off the rocks or shore (Hom. *Od.* ix. 487.); for taking soundings (Festus, *s.* Percunctatio. Donat. *ad* Terent. *Hec.* i. 2. 2.); and similar uses. Every trireme was furnished with three such poles, of different sizes (Böckh. *Urk.* p. 125.); and in the illustration at p. 91. (*s.* BUCINATOR), one of the sailors is observed to stand at the head of the vessel, which is just about to enter the port, with a *contus* in his hands.

3. A cavalry *pike* of very great weight and length (Non. *s. v.* p. 555. Arrian. *Tact.* p. 15., where it is distinguished by juxtaposition from the *lance*, λόγχη, *lancea*), and resembling the Macedonian *sarissa*, except that it was not quite so long. (Veg. *Mil.* iii. 24.) It was the national weapon of the Sarmatians (Tac. *Ann.* vi. 35. Stat. *Achill.* ii. 418. Sil. Ital. xv. 684.); though occasionally adopted by the Greeks, and some of the Roman cavalry (Arrian. p. 16.); and was likewise employed by sportsmen in hunting wild beasts. (Grat. *Cyneg.* 117.) The length and strength of the weapon in the illustration, which represents Alexander at the battle of Issus, from the great mosaic of Pompeii, favours the belief that we have in it a genuine specimen of the *contus*. It may be remarked that only one-half of its entire length is presented to the view, as the portion behind the hand, which is placed at the centre of gravity, has perished, from the mutilation of the original; and, likewise, that it is erroneously instanced as an example of the *sarissa*, an arm which belonged to the *infantry*, and was still more ponderous.

CO'NUS (κῶνος). Generally, anything of a conical figure; whence, in a more special sense:—

1. The metallic ridge on the skull-piece of a helmet, to which the crest was affixed (Plin. *H. N.* x. 1. Virg. *Æn.* iii. 468.); for which the genuine Latin word is APEX; which see.

2. A particular kind of sun-dial; from its designation, supposed to have been described upon an elevation of conical form. Vitruv. ix. 8. 1.

CONVIV'IUM (σύνδειπνον, ἑστίασις). A feast, or banquet; but at regular and proper hours, and without any implied notion of debauchery or excess; in which respect it differs from *comissatio*, which was a protracted revel after the *convivium*. Cic. *Senect.* 13. Id. *Verr.* ii. 4. 27. Id. *Offic.* iii. 14.

COOPER'CULUM. Same as OPERCULUM.

COOPERTO'RIUM. *Loose clothing*, as a covering for animals, objects, or persons. Veg. *Vet.* iii. 77. Scæv. *Dig.* 34. 2. 39.

CO'PA. A girl who frequents the taverns, where she gains a livelihood, by dancing, singing, and playing for the amusement of the company. Suet. *Nero*, 27. Virg. *Copa*, 1.

COPA'DIA. Delicacies for the table, or dainties for gourmands. Apic. vi. 1. vii. 6.

COPH'INUS (κόφινος). A large kind of basket or *hamper*, very generally employed in gardening and husbandry (Columell. xi. 3. 51.), as well as for other purposes. (Juv. *Sat.* iii. 14. Id. vi. 542.) The illustration annexed, which is copied

from an engraved gem, probably represents a basket of this description; the flowers placed in it indicate its use, and the size is declared by there being two persons to support it.

COP'IS (κόπις). A *scimitar*; a sword with a convex edge (*leniter curvatus*, Curt. viii. 14.), and consequently, better adapted for cutting than thrusting. It was more especially peculiar to the Eastern nations (Xen. *Cyr.* ii. 1. 9. vi. 2. 10.); and, accordingly, the example here given is lying on the ground beside a wounded Phrygian, in a statue excavated at Pompeii.

2. The hunting knife (*culter venatorius*), in consequence of its having a convex edge (see the illustration *s.* CULTER, 3.), is called by the same name in Apuleius, *Met.* xi. p. 243.

COPO. See CAUPO.

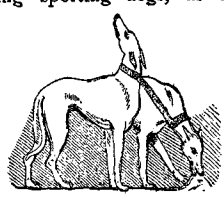
COPO'NA. See CAUPONA.

COP'REA (κοπρίας). A *jester* or *buffoon*; a word first introduced under the Roman emperors (Suet. *Tib.* 61. *Claud.* 8. Dio Cass. xv. 28.); in whose palaces such characters were kept, like the kings' jesters of the middle ages.

COP'TA (κοπτή). A sort of hard cake or biscuit, which would keep for a long time, and might be transmitted to great distances. The island of Rhodes was famed for its manufacture. Mart. xiv. 68.

COPTOPLACEN'TA (κοπτοπλακοῦς). Same as the preceding. Pet. *Sat.* 40. Poet. Lat. Min. *ap.* Wernsdorf. tom. ii. p. 234.

COP'ULA (ἱμάντιον). A *leash* for coupling sporting dogs, as in the



example, from a bas-relief, representing the funeral of Meleager. Ov. *Trist.* v. 9. Alciphr. *Ep.* iii. 9.

2. A *breast-collar* attached to the traces, by which draft horses or mules drew their loads, as in the

example, from a painting at Herculaneum, after Ginzrot. Apul. *Met.* ix. p. 185.

COQUUS (μάγειρος). A *cook* (Mart. xiv. 220. Liv. xxxix. 6.); and in early times a *maker of bread*

(Festus, *s. v.* Plin. *H. N.* xviii. 28.) It was not until A.U.C. 568, that the bakers became a distinct trade at Rome; and previously to this period each family ground their own flour, the cook making and baking the bread. (Plin. *l. c.*) The Greek μάγειρος was also originally employed in making bread for the family.

COR'AX (κόραξ). A Greek word, which occurs in a Latin form in Vitruvius, but only as a translation from Diades, who merely mentions it as the name of one of the military engines employed in the attack of fortified places, observing, at the same time, that it was very inefficient, and not worth the trouble of describing. (Vitruv. x. 13. 8.) Polybius also gives the same appellation to an engine employed by the Romans on board ship, and describes at length the manner in which it was constructed and applied. Polyb. i. 22.

CORBIC'ULA. (Pallad. ii. 10. 6.) Diminutive of

COR'BIS. A basket of wickerwork, made in a pyramidical or conical shape (Varro, *L. L.* v. 139. Id. *R. R.* i. 22. 1. Isidor. *Orig.* xx. 9. Compare Arrian. *Anab.* v. 7. 8. πλέγμα ἐκ λύγου πυραμοειδές), and used for a variety of agricultural purposes, the particular application being generally marked by a characteristic epithet, as :—

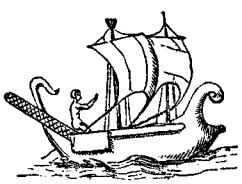
1. *Corbis messoria;* a basket used for measuring corn in the ear, as opposed to the *modius*, in which it was measured after it had been threshed out (Cic. *Sext.* 38. Cato, *R. R.* 136.): or in which the ears of corn (*spicæ*) were collected by the reaper, when each ear was nicked off from the top of the stalk by a serrated instrument (see the illustration and description *s. Falx denticulata*), instead of being cut with the straw. Varro, *R. R.* i. 50. 1. Propert. iv. 11. 28. Ov. *Met.* xiv. 643.

2. *Corbis pabulatoria;* a basket of the same character, which contained a certain measure of green food for cattle. Columell. vi. 3. 5. Id. xi. 2. 99.

3. *Corbis constricta;* a basket of similar character, employed as a muzzle for horses (Veget. *Mulom.* iii. 23. 2.), but here the reading is doubtful; Schneider has *curcuma*.

The example introduced above is copied from a fresco painting in the sepulchre of the Nasonian family on the Flaminian Way, near Rome, where it appears several times in the hands of figures engaged in rural occupations; and is given as a genuine specimen of the Roman *corbis* or *corbula;* on account of the uses to which it is there applied, its affinity in form to the descriptions cited at the head of this article, and because a basket of exactly the same shape and materials is now employed by the Neapolitan peasantry for similar purposes, and called by a diminutive of the same name, *la corbella.*

COR'BITA (πλοῖον σιταγωγόν or σιτηγόν). A merchantman; but more accurately, a ship employed solely for the transport of corn, and so termed, because it carried a *corbis* at the mast-head. (Festus, *s. v.*) These were large and heavy sailing vessels (Plaut. *Pœn.* iii. 1. 4 Lucil. *ap.* Non. *s. v.* p. 533. Compare Cic. *Att.* xvi. 6.), with two masts, as proved by the annexed example, from a medal of Commodus,



struck in commemoration of his having chartered a number of vessels to bring corn to Rome from Africa and Egypt, as narrated by Lampridius in his life. The *corbis* is

seen at the top of the main-mast; and it may be remarked that the modern name *corvette* originated in this word.

COR'BULA. Diminutive of CORBIS; a small basket employed in fruit-gathering (Cato, *R. R.* ii. 5.); as a bread-basket (Cæcil. *ap.* Non. *s. v.* p. 197.); and for carrying up dishes from the kitchen to the dining-room. Plaut. *Aul.* ii. 7. 4.

CORDAX (κόρδαξ). A dance of the old Greek comedy, at once highly ridiculous, and so indecent that it was considered a mark of drunkenness or great want of self-respect to dance it off the stage. (Pet. *Sat.* 52. 9. Hesych. *s. v.* Aristoph. *Nub.* 540.) A dance of this kind is represented on a marble tazza in the Vatican (Visconti, *Mus. Pio-Clem.* iv. 29.), where it is performed by ten figures, five Fauns and five Bacchanals; but their movements, though extremely lively and energetic, are not marked by any particular indelicacy; certainly not so much as is exhibited in the Neapolitan *tarantella*, which is thought to preserve the vestiges of the Greek *cordax*.

CORIA'RIUS (σκυλοδέψης, σκυτοδέψης). One who prepares hides and skins; a *tanner* or a *currier*. Plin. *H. N.* xvii. 6. Inscript. *ap.* Grut. 648. 8. and 283. 1.

COR'NICEN (κεραταύλης or κεραύλης). A *trumpeter; i. e.*, who blows

the large circular horn called *cornu*, as shown by the annexed illustration, from the arch of Constantine at Rome. Liv. ii. 64. Juv. x. 214.

CORNICULA'RIUS. Strictly, a soldier who had been presented by his general with the *corniculum;* whence the name was given as a title to an assistant officer, or adjutant, who acted for the consul or tribune; probably because the person so promoted was always selected from amongst those who had received the above-named reward. Suet. *Dom.* 17. Val. Max. vi. 1. 11.

2. Hence the word came also to be applied in civil matters to a clerk or secretary, who acted as the assistant of a magistrate. Cod. Theodos. 7. 4. 32.

CORNIC'ULUM. Diminutive of CORNU, any small horn; but, in a more special sense, an ornament bestowed upon meritorious soldiers by their commanding officer, as a mark of distinction (Liv. x. 44.), supposed to have been in the form of a horn, and worn upon the helmet, either as a support for the crest, like the left-hand figure in the engraving annexed,

from a bas-relief; or affixed to the sides, like the one on the right, from a painting at Pompeii.

CORNU, CORNUS, or CORNUM (κέρας). Originally, an animal's horn; whence specially applied to various other objects, either because they were made of horn, or resembled one in form; for instance:—

1. A *horn lantern*. Plaut. *Amph.* i. 1. 188. See LATERNA.

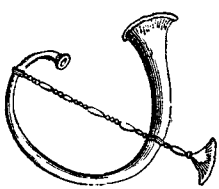
2. An *oil cruet*, either made of horn, or out of a horn. Hor. *Sat.* ii. 2. 61.

3. A *funnel* made out of a horn. (Virg. *Georg.* iii. 509.) See INFUNDIBULUM.

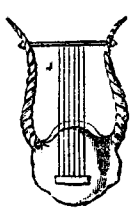
4. A *drinking-horn* (Calpurn. *Ecl.* x. 48. Plin. *H. N.* xi. 45.), originally made out of a simple horn, but subsequently of different metals modelled into that form. When drinking, the horn was held above the head, and the liquor permitted to flow from it into the mouth through a small orifice at the sharp end, as shown by the illustration, from a painting at Pompeii.

5. An ornamental part of the helmet. (Liv. xxvii. 33. Virg. *Æn.* xii. 89.) See CORNICULUM.

6. (σάλπιγξ στρογγύλη). A very large trumpet; originally made of horn, but subsequently of bronze (Varro, *L. L.* v. 117. Ovid. *Met.* i. 98.), with a cross-bar, which served the double purpose of keeping it in shape, and of assisting the trumpeter to hold it steady while in use, as shown by the illustration *s.* CORNICEN. The example is copied from the Column of Trajan.

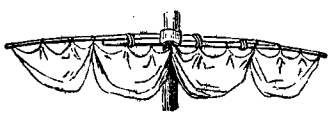


7. The horn of a lyre (*testudo*); and as there were two of these, one on each side of the instrument, the plural is more appropriately used. (Cic. *N. D.* ii. 59.) They were sometimes actually made with the horns of certain animals, as of the wild antelope (Herod. iv. 192.), which appear to be represented in the annexed example, from a painting at Pompeii.



8. A *bow;* in like manner made with the horns of animals, joined together by a centre piece, as shown by the annexed example, from a fictile vase. In this sense both the singular and plural are used. Ovid. *Met.* v. 383. Virg. *Ecl.* x. 59. Suet. *Nero*, 39.

9. The extreme ends of a yard-arm, to which a square sail is attached; used in the plural, because there were two of them. Virg. *Æn.* iii. 549. *Ib.* v. 832.



10. Also in the plural. Ornaments affixed to each end of the stick upon which an ancient book or volume was rolled, in the same manner as now practised for maps, and projecting on either side beyond the margin of the roll. The precise character of these horns is not ascertained, nor in what respect they differed from the *umbilici;* nor have any appendages appearing to correspond with the name been met with amongst the numerous MSS. discovered at Herculaneum. It is clear, however (from Ov. *Trist.* i. 1. 8. and Tibull. iii. 3. 13.), that all books were not decorated with them, but only such as were fitted up with more than ordinary taste and elegance. As the cylinder to which the horns were attached was fastened on to the bottom of the roll, the expression *ad cornua* is used to signify the end. Mart. xi. 107. Compare UMBILICUS.

CORNU COPIÆ (κέρας Ἀμαλθείας). The *horn of plenty;* a symbol composed of the primitive

drinking-horn (CORNU, 4.), filled with corn and fruit, to indicate the two kinds of nourishment essential to mankind, whence commonly employed by poets and artists as a symbol of Happiness, of Concord, and of Fortune. (Plaut. *Pseud.* ii. 3. 5. Compare Hor. *Epist.* i. 12. 29. *Od.* i. 17. 15.) The example is from a terra-cotta lamp, where it accompanies an image of Fortune.

COROL'LA (στεφανίσκος). As a general diminutive of CORONA, means any kind of small chaplet or garland (Prop. ii. 34. 59. Catull. 63. 66.); but the word is used in a more special sense to designate a *wreath of artificial flowers* made out of thin horn shavings, tinged with different colours, to imitate the tints required, and worn in the winter season. Plin. *H. N.* xxi. 3.

COROLLA'RIUM. Also a diminutive from CORONA; but more specially applied to a light wreath made of very *thin leaves of metal* plated or gilt, which the Romans used to give away as a present to favourite actors. Plin. *H. N.* xxi. 3. Varro, *L. L.* v. 178.

CORO'NA (στέφανος, κορωνίς). A *wreath, garland,* or *chaplet,* made of real or artificial flowers, leaves, &c., worn as an ornament upon the head; but not as a *crown* in our sense of the word, *i. e.* as an emblem of royalty; for amongst the ancients, a diadem (*diadema*) occupied the place of the modern crown. Of these there were a great many varieties, distinguished by the different materials or the designs in which they were made, and chiefly employed as rewards for public virtue, or ornaments for festive occasions. Under these two divisions, the principal *coronæ* are enumerated in the following paragraphs:—

1. *Corona triumphalis.* The *triumphal crown;* of which there were three several kinds. (1.) *A wreath of laurel leaves without the berries* (Aul. Gell. v. 6. 1. Plin. *H. N.* xv. 39.), worn by the general during his triumph in the manner shown by the annexed bust of Antoninus, from an engraved gem. This being esteemed the most honourable of the three, was expressly designated *laurea insignis.* (Liv. vii. 13.) (2.) A *crown of gold* made in imitation of laurel leaves, which was held over the head of the general during the triumph by a public officer (*servus publicus,* Juv. x. 41.) appointed for the purpose, and in the manner shown by the illustration,

from a bas-relief on the Arch of Titus, representing that emperor in his triumphal car at the procession for the conquest of Jerusalem, in which a winged figure of Victory poetically performs the part of the public officer. (3.) A crown of gold, and of considerable value, but merely sent as a present to the general who had obtained a triumph (Plut. *Paul. Æmil.* 34.), from the different provinces, whence it is expressly called *provincialis.* Tertull. *Coron. Mil.* 13.

2. *Corona ovalis.* A chaplet of *myrtle* worn by a general who had obtained the honour of an ovation. Aul. Gell. v. 6. Festus, *s. v.*

3. *Corona oleagina.* A wreath of *olive leaves,* which was conferred upon the soldiery, as well as their commanders, and was appropriated

as a reward for those through whose counsels or instrumentality a triumph had been obtained, though they were not themselves present in the action. Aul. Gell. v. 6.

4. *Corona obsidionalis.* A garland of *grass and wild flowers*, whence also termed *graminea* (Liv. vii. 37.), gathered on the spot where a Roman army had been besieged, and presented by that army to the commander who had come to their relief, and broken the siege. Though the least in point of value, this was regarded as the most honourable of all the military rewards, and the most difficult to be obtained. Aul. Gell. v. 6. Festus, *s. v.* Plin. xxii. 4.

5. *Corona civica.* The *civic crown;* a chaplet of *oak leaves with the acorns,* presented to the Roman soldier who had saved the life of a comrade in battle, and slain his opponent. It was originally presented by the rescued comrade, and latterly by the emperor. (Plin. *H. N.* xvi. 3. Aul. Gell. v. 6. Tac. *Ann.* xv. 12.) The illustration is from a painting at Pompeii, representing a young warrior with the civic wreath.

6. *Corona muralis.* The *mural crown;* decorated with the towers and turrets of a battlement, and given as a reward of valour to the soldier who was first in scaling the walls of a besieged city. (Liv. xxvi. 48. Aul. Gell. v. 6.) The character of this crown is known from the representations of the goddess Cybele, to whom it was ascribed by poets and artists, in order to typify the cities of the earth over which she presided. (Lucret. ii. 607–610. Ov. *Fast.* iv. 219.) The example is from a bas-relief found in a sepulchre near Rome.

7. *Corona castrensis*, or *vallaris.* A crown of gold, ornamented with palisades (*vallum*), and bestowed upon the soldier who first surmounted the stockade, and forced an entrance into an enemy's camp. (Aul. Gell. v. 6. Val. Max. i. 8. 6.) Of this no authentic specimen exists.

8. *Corona classica, navalis*, or *rostrata.* A chaplet of gold designed to imitate the beaks of ships (*rostra*), and presented to the admiral who had destroyed a hostile fleet, and, perhaps, also to the sailor who was the first to board an enemy's vessel. (Paterc. ii. 81. Virg. *Æn.* viii. 684. Plin. *H. N.* xvi. 3. and 4. Aul. Gell. v. 6.) It is represented in the annexed woodcut, on the head of Agrippa, from a bronze medal.

9. *Corona radiata.* The *radiated crown;* set round with projecting rays, and properly assigned to the gods or deified heroes; whence it was generally assumed by the Roman emperors, and by some other persons who affected the attributes of divinity. (Stat. *Theb.* i. 28.) Its character is shown in the annexed illustration, on the head of Augustus, from one of the Marlborough gems.

10. *Corona pactilis, plectilis*, or *plexilis.* A festive garland worn merely as an ornament round the head, and composed of natural flowers with their leaves adhering to

the stalks, by which they were twisted and twined together, as in the annexed illustration, representing a personification of Spring, from a marble bas-relief. Plin. *H. N.* xxi. 8. Aul. Gell. xviii. 2. Plaut. *Bacch.* 1. 1. 37.

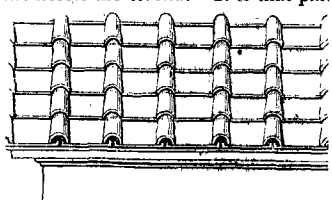
11. *Corona sutilis.* An ornamental garland for the head, made of flowers plucked from their stalks, and sewed together. It was the one worn by the Salii at their festivals; and was originally composed of flowers of any description, but subsequently of the rose alone, the choicest leaves being selected from each blossom, and then sewn together. (Plin. *H. N.* xxi. 8.) It is represented in the annexed engraving, on the head of a Roman empress, from an engraved gem.

12. *Corona natalitia.* A wreath of laurel, ivy, or parsley, which the Romans were in the custom of suspending over the door of a house in which a birth had taken place, in the same way as the natives of Holland put up a rosette of lace upon similar occasions. Bartholin. *de Puerp.* p. 127. Compare Juv. *Sat.* ix. 85.

13. *Corona longa* (ὑποθυμίς, ὑποθυμιάς). A *long wreath* or *festoon* of flowers hung over the neck and chest, in the same way as the *rosary*, of which it was the probable original, the rosary being still called "*la corona*" by the modern Italians; but, amongst the Greeks and Romans, it appears to have been more particularly employed as a festive decoration, and was used to ornament buildings as well as persons. (Ovid. *Fast.* iv. 738. Cic, *Leg.* ii. 24.) The illustration is from an ivory carving in the Florentine gallery, supposed to represent M. Antony in the costume of a follower of Bacchus, and resembles exactly the description which Cicero gives of Verres, with a chaplet on his head, and a garland round his neck—*ipse autem coronam habebat unam in capite, alteram in collo. Verr.* ii. 5. 11.

14. A *cornice*, or projecting member, used to decorate walls, either as a finish on the top (see the next illustration), or for the purpose of making ornamental divisions on any part of the surface. Vitruv. v. 2. Id. vii. 3. 4. Plin. *H. N.* xxxvi. 59.

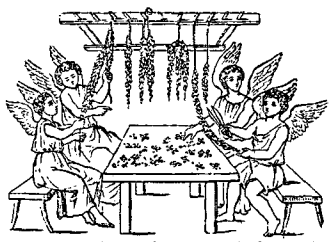
15. A particular *member of the cornice* which crowns an entablature under the roof, still called by our architects the *corona*. It is that particular member which has a broad flat face situated between the *cyma recta* above, and the *cymatium*, or bed moulding, below, from which it has a bold projection. (Vitruv. iv. 3. 6.) The Roman architects, unlike ours, do not appear to have appropriated any distinct word to express collectively all the members of which a cornice is composed; consequently, they did not regard the cornice as an entire portion of an entablature, but as several distinct members, which are always enumerated separately: viz., the *sima; cymatium in summo; corona; cymatium in imo.*



Hesychius, however, uses the Greek κορωνίς in a collective sense, as equivalent to our *cornice.*

CORONA'RIA. A female who makes garlands and chaplets. Plin. *H. N.* xxi. 3. See next illustration.

CORONA'RIUS (στεφανηπλόκος, στεφανοπώλης). One who makes and sells garlands, wreaths, chaplets, or crowns, of real or artificial flowers.



(Fronto. *ad* M. Cæs. *Ep.* i. 6. Plin. *H. N.* xxxiv. 26.) The illustration is from a Pompeian painting, and represents male and female genii engaged in this operation.

2. *Aurum coronarium.* A sum of gold sent by the provinces to a commander, for making a golden triumphal crown. (Cic. *Pis.* 37.) See CORONA, 1. (3.)

3. *Opus coronarium. Stucco-work* employed in the decoration of cornices. Vitruv. vii. 6. CORONA, 14. and 15.

CORONA'TUS (στεφανηφόρος). Wearing a wreath, chaplet, or crown. See the illustrations to CORONA.

2. Also, decorated with garlands or festoons; applied to things, as to ships (Ov. *Fast.* iv. 335.); to altars (Prop. iii. 10. 19.); to cattle (Prop. iii. 1. 10. Id. iv. 1. 21.).

CORRIGIA (ἱμάς, σφαιρωτήρ). A *shoe-string* and *boot-lace* (Cic. *Div.*

ii. 40.); which were sometimes made of dog's skin. (Plin. *H. N.* xxx. 12.) The examples are from Pompeian paintings.

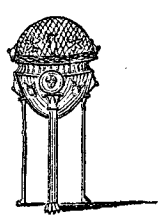
CORRU'GIS. Literally *wrinkled;* but it is applied to the plaits of a loose garment (*sinus corrugis*, Nemes. *Cyneg.* 93.), produced by tying a girdle round it (see the figures in the opposite column); or to the irregular and transverse folds created by throwing up a portion over the shoulder, instead of leaving it pendant, as seen on the right side of the figure *s.* CONTABULATIO.

CORSÆ. Fillets or mouldings employed to decorate the external face of a marble door-post. (Vitruv. iv. 6.) See the illustration *s.* ANTEPAGMENTUM.

CORTEX (φελλός). A *cork* used by fishermen to float their nets (Sidon. *Ep.* ii. 2. Æsch. *Cho.* 506.); or as a buoy to indicate the spot where a net or a weel (*nassa*) was sunk. (Plut. *de Gen. Socr.* viii. p. 338. Reiske. Anthol. Gr. ii. p. 201. ed. Jacobs.)

CORTI'NA. A deep circular vessel, or *caldron*, employed for boiling meat, melting pitch (Plin. *H. N.* xvi. 22.), making paint (Id. xxxv. 42.), and a variety of other purposes, for which its form and character rendered it convenient, and which, when placed over the fire, was either raised upon a trivet, or supported upon large stones put under it. (Plin. *H. N.* xxxvi. 65.) The example is copied from a bronze original found at Pompeii.

2. (ὅλμος, κύκλος, ἐπίθημα τοῦ τρίποδος). The *lid* or covering placed over the caldron or hollow part of the Delphic tripod (Virg. *Æn.* vi. 347. Prudent. *Apoth.* 506. *tripodas cortina tegit,* Jul. Pollux. x. 81.), upon which the priestess sat to receive the di-



vine afflatus, and pronounce her responses. It had the form of a half globe, and is frequently represented in that manner by sculptors, lying by itself upon the ground at the feet of Apollo; but when placed upon the caldron, the two together made a complete globe; as shown in the illustration, from a bas-relief upon an altar in the Villa Borghese. In the original, the raven, sacred to Apollo, is sitting on its top; in one of Hamilton's vases, Apollo himself is seen sitting upon the cup, without any lid, and in another, upon a lid like the present.

3. An altar in the form of a tripod, made of marble, bronze, or the precious metals, often intended to be dedicated as an offering in the temples of the gods, and likewise preserved as a piece of ornamental furniture in the houses of great and wealthy persons. (Plin. *H. N.* xxxiv. 8. Suet. *Aug.* 52. Compare Mart. xii. 66.) The illustration is from an original of marble in the Vatican.

4. The vault or ceiling over the stage in a theatre, from its resemblance to the covering of the tripod, No. 2. Sever. *Ætn.* 294.

CORTINA'LE. A cellar in which new-made wine was boiled down in caldrons (*cortinæ*). Columell. i. 6. 19.

CORTIN'ULA. Diminutive of CORTINA. Ammian. xxix. 1.

CORVUS (κόραξ). The name given to several machines employed in naval and military operations, and in the attack or defence of fortified places; each of which was so called either from its resemblance in form to the raven's beak, or from the manner of its application, like the raven darting down, and carrying off its prey; consequently, the word may be translated a *crane*, a *grappling-iron*, a *crow-bar*, as best suits the context in the passages where it occurs. Quint. Curt. iv. 2. Id. iv. 4. Vitruv. x. 19.

2. A cutting instrument used in surgical operations, because the blade was shaped like a raven's beak. Celsus, vii. 19.

CORYCÆ'UM. An apartment in the gymnasium, and in large bathing establishments, such as the Roman Thermæ, appropriated for playing a particular kind of game, which consisted in buffetting backwards and forwards a large sack (κώρυκος), filled with fig grains, olive husks, bran, or sand, suspended from the ceiling. Anthyll. *ap.* Oribas. *Coll. Med.* 6. Vitruv. v. 11.

CORYM'BIUM. A wig of false hair, dressed in imitation of the *corymbus* (Pet. *Sat.* 110. 1. and 5.),—a fashion which is explained in the next article, No. 2.

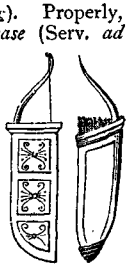
CORYM'BUS (κόρυμβος). A *bunch of ivy berries*, and likewise of other kinds of fruit which grow in the same conical-shaped clusters; afterwards, a wreath or chaplet made with the *leaves and clusters of the ivy*, which the ancients used as a festive ornament on many occasions, but especially as an appropriate decoration for Bacchus and his followers, as in the annexed illustration, from a marble bust, supposed to represent Ariadne. Tibull. i. 7. 45. Prop. ii 30. 39. Juv. vi. 52.

2. A peculiar manner of arranging the hair, more especially characteristic of the early population of Athens (Heraclid. *ap.* Athen. xii. 5. Compare CROBYLUS), and of the female sex amongst them. (Schol. *ad* Thucyd. i. 6.) It was produced by turning the hair backwards all round the head, and

drawing it up to a point at the top, where it was tied with a band, so as to have a sort of resemblance in general form to a cluster of ivy berries, as shown by the example, from a bas-relief in Greek marble. When the hair was too long or too abundant to be tied thus simply, it was fastened in a double bow across the top of the head, as in the well-known statue of Apollo Belvedere, and a bust of Diana in the British Museum. In Cicero (*Ep. Att.* xiv. 3.) Corymbus is a proper name, arising out of the custom of arranging the hair in the manner described. Ernesti, *Clav. Cic. s. v.*

3. The elevated ornament on the stern of a ship (Val. Flacc. i. 272.); for which the special name is APLUSTRE; which see.

CORY'TUS (γωρυτός). Properly, and accurately a *bow-case* (Serv. *ad* Virg. *Æn.* x. 168.), as contradistinguished from the quiver for arrows (*pharetra*); although the same case was sometimes used to carry both the bow and arrows, when it is distinguished by a characteristic epithet (*sagittiferi coryti*, Sil. Ital. xv. 773.). An example of both kinds is given in the engraving, the simple bow-case from a *fictile* vase, the one containing the bow and arrows from an engraved gem.



COS (ἀκόνη). A *hone, whetstone,* or *grindstone;* worked with water and

oil (Plin. *H. N.* xxxvi. 47.), and by the same sort of machinery as now employed. The illustration, from an engraved gem, represents Cupid sharpening his arrows on a grindstone, exactly as described by Horace (*Od.* ii. 8. 15. *ardentes acuens sagittas Cote cruenta.*)

COSMETA (κοσμητής). A slave of the male sex, attached to the household establishment of Roman ladies of wealth and rank, whose duties consisted in superintending all arrangements connected with the toilet of his mistress. He practised the art of dressing, adorning, getting up, and setting off the female person (ἡ κοσμητικὴ Plat. *Soph.* 277. A.). Juv. vi. 477. and compare Heindorf. *ad* Hor. *Sat.* i. 2. 98. Becker. Gallus. p. 228. transl.

COSMETRIA (κοσμήτρια). A *lady's-maid;* a female slave who performed similar offices to the preceding. The term, however, is properly Greek, for which the Romans use ORNATRIX. It only occurs in Latin as the title to a play by Naevius, cited by Varro (*L. L.* vii. 54.); and even there the reading is owing to an emendation of his editors, not the consenting authority of MSS.

COTHURNATUS. Wearing the *cothurnus,* as explained and illustrated in the next word.

COTHUR'NUS (κόθορνος). A *high boot* of Greek original, usually worn by huntsmen, and persons addicted to the sports of the field. It was a leather boot, enveloping the entire foot (whence *cothurno calceatus,* Plin. *H. N.* vii. 19.) and leg as far as

the calf (Serv. *ad* Virg. *Æn.* i. 337. Herod. vi. 125.), was laced up the front, and turned over with a fall down at the top, besides possessing the characteristic peculiarity of not

being made right and left, as the foot coverings of the ancients usually were, but with a straight sole (*solo perpetuo*, Sidon. Apoll. *Carm.* ii. 400.), so that each boot could be worn indifferently on either foot (*utroque aptus pedi*, Serv. *ad* Virg. *Bucol.* vii. 32.); hence the frequent application of the word in the singular, whilst the *calcei* and other coverings made in pairs mostly occur in the plural. All these peculiarities are distinctly apparent in the illustration, representing on a larger scale the boots worn by the fowler exhibited at p. 67. *s.* AUCEPS.

2. A boot of the same description, but more elaborately ornamented, and commonly translated *buskin*, is occasionally assigned by the Greek artists to some of their divinities, especially to Diana, Bacchus, and Mercury; and by the Romans in like manner, to the goddess Roma, and to their emperors as a sign of divinity. Thus the *cothurnus* was assumed by M. Antony, when he affected the character and attributes of Bacchus (Vell. Pat. ii. 82.); but it was not worn by the Roman as a part of his ordinary costume; for Cicero (*Phil.* iii. 6.) reproaches the insolence of one Tuditanus who appeared in public *cum palla et cothurnis*. The illustration affords a specimen of a boot of this nature, from a marble figure representing the goddess Roma.

3. The Roman poets also make use of the word *cothurnus*, as a translation of the Greek *ἐνδρομίς* (see ENDROMIS, 3.). In this manner it is applied by Virgil (*Æn.* i. 341.), Nemesian (*Cyneg.* 90.), and Sidonius Apollinaris (*Carm.* ii. 400.), which last passage minutely describes the *ἐνδρομίς*, but not the *cothurnus*.

4. A boot worn by tragic actors on the stage (Virg. *Ecl.* viii. 10. Servius *ad l.*), having a cork sole several inches thick, for the purpose of increasing their stature (compare Juv. *Sat.* vi. 633.), and giving them a more imposing appearance; whence the word also came to signify a grand and dignified style. It was in order to conceal the unsightly appearance of such a chaussure, that the tragic actors always wore long robes reaching to the ground, as seen in the illustration annexed, from a marble bas-relief of the Villa Albani, representing a company of stage-players, though here the artist has left the *cothurni* uncovered, in order to identify the character of the actor.

COTIC'ULA. Diminutive of *Cos;* a touch-stone for assaying gold and silver. Plin. *H. N.* xxxiii. 43.

2. A small mortar made of the same hard kind of stone as that used for hones and grindstones. Plin. *H. N.* xxxi. 45. Id. xxxvii. 54. Isidor. *Orig.* iv. 11.

COTT'ABUS (*κότταβος*). A game of Sicilian origin, and a very favourite after-dinner amusement amongst the young men of Athens. It was played in various ways, more or less complicated; but the simple and ordinary manner consisted in casting the heel-tap of a wine-cup into a large metal vessel, or upon the floor, whilst the player affected to discover the sincerity of his mistress's affections by the particular sound of the splash produced by the wine in its fall; hence the word is applied to sounds of a similar kind, but produced by other means, as the lash of a whip. Plaut. *Trin.* iv. 3. 4.

COT'ULA or COT'YLA (*κοτύλη*.) A small measure of capacity, containing the half of a *sextarius*. (Mart.

Ep. viii. 71.) It was especially employed by medical practitioners, and had a graduated scale marked upon the sides, like those used by our apothecaries, dividing it into twelve equal parts, each of which was termed an *uncia*, 1 oz.

COVINA'RIUS. One who fights from a war-car of the kind called *covinus*. Tac. *Agr.* 35. and 36.

COVI'NUS. A war-car employed by the Belgæ and ancient Britons, the precise character of which is not ascertained, beyond the fact that it was armed with scythes, and probably had a covering overhead. Mela, iii. 6. Lucan. i. 426. Sil. Ital. xvii. 417.

2. A travelling carriage adopted by the later Romans, after the model of the Belgian car; and which, from a passage of Martial (*Ep.* xii. 24.), it is inferred, was driven by the owner, who sat inside, and not by a coachman. In the same passage it is also distinguished from the *carruca* and *essedum*, but without any particulars.

CRA'TER (κρατήρ). A capacious bowl or vessel, containing wine and water mixed together, out of which the drinking goblets were filled, and

handed round to each individual at table; for the ancients seldom drank their wine neat. (Non. *s. v.* p. 545. Ovid. *Fast.* v. 522. Virg. *Æn.* i. 728.) It was made of various materials, from earthenware up to the precious metals; and in different forms, according to the taste of the designer, but always with a wide open mouth, as in the example, from a bronze original discovered at Pompeii. At meal time it was brought into the eating-room, and placed upon the ground, or on a stand, and the cup-bearer, (*pincerna*, *pocillator*) took the mixed liquor from it with a ladle (*cyathus*), out of which he replenished the cups (*pocula*, *calices*, &c.), and handed them to the guests. In the representations of Greek banquets (see the examples quoted *s.* COMISSATIO), the *crater* is placed upon the ground in front of the tables; in an ivory carving of a Bacchanalian scene (Buonarotti, *Med.* p. 451.), it stands likewise upon the ground, while a winged genius pours the wine into it from an *amphora*; and in a marble bas-relief, representing a similar subject (Bartoli, *Adm.* p. 45.), a Faun fills it in like manner from a wine-skin (*uter*).

2. The crater of a volcanic mountain (Plin. *H. N.* iii. 14. Lucret. vi. 702.); which is produced by the cinders and other matters discharged into the air from the mouth of the volcano, falling down again all round the top, when they naturally form a deep circular basin, through which the eruption finds its vent.

CRA'TES (ταρσός). Our *crate*; a stand, frame, or basket made with hurdles, or like a hurdle; also a hurdle itself; all of which were employed by the ancients in many different ways, as the same objects still are amongst ourselves. Varro, Cato, Columell. Virg. Hor. Cæs. &c.

2. Same as CARNARIUM. Juven. xi. 82.

3. *Sub crate necari.* To be executed under the hurdle; an unusual method of punishment, sometimes adopted by the Romans (Liv. i. 51. Id. iv. 50.), in which the condemned was laid under a hurdle, and crushed by a weight of stones thrown upon it. Plaut. *Pœn.* v. 2. 65.

CRATI'CIUS. Made with hurdles, or hurdle-wise. See PARIES, 1.

CRATI'CULA (ταῤῥίον). Diminutive of CRATES; whence, in a more special sense, a *gridiron*. (Cato, *R. R.* 13. 2. Mart. *Ep.* xiv. 221.)

The example is taken from an original of bronze found in a tomb at

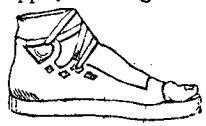
Pæstum, but without the handle, which is restored in the engraving, from a similar specimen painted in a sepulchre of the Christian era on the Via Tiburtina.

CREAG'RA (κρεάγρα). A Greek word Latinised (Marc. Cap.), for which the proper Latin term is HARPAGO; which see.

CREM'IUM (φρύγανον). Small wood, or *underwood*, for burning; especially employed in bakers' ovens. Columell. xii. 19. 3. Ulp. *Dig.* 32. 35.

CREPIC'ULUM, CREPID'ULUM, or CREPIT'ULUM. An ornament for the head worn by females, supposed to have acquired its name from the jingling sound it made with every motion of the wearer; but nothing definite is known respecting it, and the readings are doubtful. Festus, *s. v.* Tertull. *de Pall.* 4.

CREP'IDA (κρηπίς). Usually translated a slipper, which gives a very imperfect, as well as incorrect, notion of the word. The *crepida* consisted of a thick sole welted on to a low piece of leather, which only covered the side of the foot, but had a number of eyes (*ansæ*) on its upper edge, through which a flat thong (*amentum*) was passed to bind it on the foot, as in the preceding woodcut from a Greek marble; or sometimes loops (*ansæ*) only were welted to the sole, as in the annexed example, also from a Greek statue, through which the *amentum* was interlaced, in different and fanciful patterns, across the instep, and as high as the ankle. It was properly characteristic of the Greek national costume, was adopted by both sexes, and considered the proper chaussure to be worn with the *pallium*, and with the *chlamys*; consequently, on the fictile vases and other works of art, when figures are clad in the above-named garments, and not barefooted, as in the heroic style, their feet are commonly protected by coverings of a similar description to those introduced above. Hor. *Sat.* i. 3. 127. Pers. i. 127. Liv. xxix. 19. Suet. *Tib.* 13. Aul. Gell. xiii. 21. 3.



2. *Crepida carbatina.* See CARBATINA.

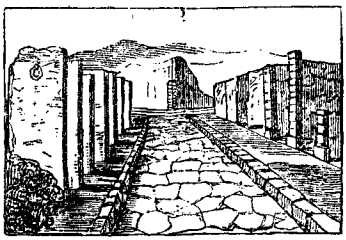
CREPIDA'RIUS. One who followed the trade of making *crepidæ*. Aul. Gell. xiii. 21.

CREPIDA'TUS. Wearing shoes of the kind called *crepidæ*; properly characteristic of the Greeks, and used with the *chlamys* or the *pallium*. (Cic. *Pis.* 38. Suet. *Dom.* 4. CREPIDA.) The well-known statue of the Belvedere Apollo, which has the *chlamys* on its left arm, will furnish an example.

CREPID'ULA. Diminutive of CREPIDA; whence especially applied to those worn by females. Plaut. *Pers.* iv. 2. 3.

CREPI'DO (κρηπίς). Any raised basement upon which other things are built or supported, as of a temple, altar, obelisk, &c. Plin. *H. N.* xxxvi. 14. Compare Cic. *Orat.* 67.

2. The *trottoir* or *raised causeway*



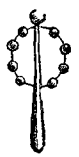
for foot passengers on the side of a

Roman road or street. (Juv. v. 8. Pet. *Sat.* 9. 2.) The illustration represents a street, with its roadway and foot-pavement, in the city of Pompeii.

3. A wall built as a margin or embankment along the side of a river, port, or basin of water, to form a quay, against which ships were moored, and passengers or merchandise landed or embarked. Cic. *Verr.* ii. 5. 7. Quint. Curt. iv. 5. Id. v. 1.

4. In architecture, the projecting members of a cornice, or other ornaments in a building.

CREPITACULUM. A little *rattle*, with bells attached, to make a jingling sound; especially, a *child's rattle*. (Quint. ix. 4. 66. Capell. i. 4. Compare Lucret. v. 230. where the diminutive, *crepitacillum*, is used.) The example represents an original found at Pompeii.



2. Martial (*Ep.* xiv. 54.), and Apuleius (*Met.* xi. p. 240.), give the same designation to the Egyptian *sistrum*, which was only another kind of rattle; see that word and the illustration.

CREPITUS, sc. *digitorum*; or

concrepare digitis (ἀποκρότημα). A snapping of the fingers by pressing the tip of the thumb (hence *pollex argutus*, Mart. vi. 89.) firmly against the middle finger, a gesture employed by the ancients for making a sign to attract observation (Cic. *Agr.* ii. 30.); particularly as a summons to their slaves (Pet. *Sat.* 27. 5. Mart. *Ep.* xiv. 19. Id. iii. 82.); and, in general, as a mark of contemptuous indifference; which latter expression is implied by the figure in the engraving, representing a drunken Faun, from a statue found at Herculaneum, as it were in the act of exclaiming, "Eat, drink, and be merry; all else is not worth this snap of the fingers." (Ath. 530. c.)

CREPUNDIA (σπάργανα). *Children's playthings*; consisting of a variety of miniature objects, such as rattles, dolls, little swords, hatchets, &c., and other toys similar to those given to children at the present day. But the Greeks and Romans also included under the same name little tokens of the same description which they used to tie round their children's necks (Plaut. *Mil.* v. 6.) for ornaments, or amulets, and also to serve as a means of recognition for those who were exposed, or put out to nurse. (Plaut. *Cist.* iv. 1. 13.

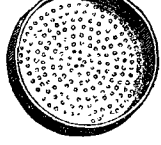
Cic. *Brut.* 91. Soph. *Œd. T.* 1035.) Several of these are enumerated by Plautus (*Rud.* iv. 4. 111–126. *Ep.* v. i. 34.), and are seen round the neck of a child in a statue of the Pio-Clementine Museum, copied in the preceding engraving, of the same

character as he mentions:—viz., a half moon (*lunula*) on the top of the right shoulder; then a double axe (*securicula ancipes*); next a bucket (*situla argenteola*); a sort of flower, not mentioned; a little sword (*ensiculus aureolus*); a little hand (*manicula*); then another half-moon; a dolphin, instead of the little sow (*sucula*) mentioned by Plautus; with a recurrence of the same objects.

CRE'TA. The same as CALX and LINEA ALBA. Plin. *H. N.* viii. 65.

CRIBELLUM (κοσκίνιον). Diminutive of

CRI'BRUM (κόσκινον). A *sieve;* made of parchment perforated with holes, or of horse-hair, thread, papyrus, or rushes, interwoven, so as to leave interstices between each plat. The Romans sifted their flour through two kinds of sieves, called respectively *excussoria* and *pollinaria*, the latter of which gave the finest flour, termed *pollen*. Sieves of horse-hair were first made by the Gauls; those of linen by the Spaniards; and of papyrus and rushes by the Egyptians. (Plin. *H. N.* xviii. 28. Cato, *R. R.* 76. 3. Pers. *Sat.* 3. 112.) The example is from a bas-relief on the Column of Trajan.



CRINA'LE. A large comb of convex form (*curvum*, Ovid. *Met.* v. 52.), made to fit the back of the head, where it was placed to keep the back hair close down to the head, as shown by the annexed engraving, from a small bronze figure, representing one of the Sabine women in the arms of a Roman soldier. (Guasco, *delle Ornatrici*, p. 69.) It will be understood that the long ends of the hair have fallen from their place by the violence of the struggle in which the figures had been engaged; and it may be remarked, that the women of Rome and its neighbourhood still wear a comb of the same kind, which they call "*lo spicciatojo.*"

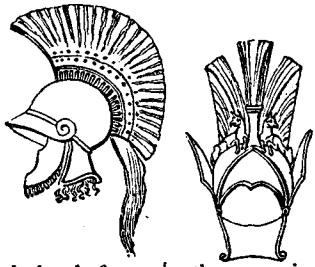
CRI'NIS (θρίξ). Any hair; then especially the hair of the head; more particularly implying a head of hair in its natural state and growth; *i. e.*, not cut, nor artificially dressed. Hence, *crinis passus*, dishevelled hair, which is left to hang down to its full length, as was usual with the women of antiquity when afflicted with any great calamity (Liv. i. 13. and see the illustration *s.* PRÆFICÆ); *crinis sparsus*, hair which streams wildly from the head, characteristic of persons under violent exertions, or possessed by any furious passion or impulse. Ovid. *Met.* i. 542. and the illustration *s.* BACCHA.

CRINI'TUS. Having long and flowing hair, which is suffered to hang down at its natural length, such as the figures introduced *s.* ACERSECOMES and CAMILLUS. Ennius *ap.* Cic. *Acad.* ii. 28. Mart. *Ep.* xii. 49.

CRISTA (λόφος). The *crest of a helmet;* which was affixed to an elevated ridge (*apex*) on the top of the scull-cap. (Virg. *Æn.* xii. 89. Liv. x. 39. Plin. *H. N.* vii. 67.) Both the *apex* and *crista* are often included under the latter term; but the real difference between the two words is

that given. The illustration here introduced affords an example of three Roman helmets, with their crests composed of feathers, from a group originally belonging to the

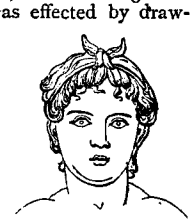
Arch of Trajan, but now inserted on the Arch of Constantine, near the Coliseum. The Greek crests were more usually made of horse-hair, with the entire tail falling down behind, as a protection to the nape of the neck and back, like the left-hand figure in the following engraving, from a fictile vase; and they sometimes added as many as three crests to one helmet, like the



right-hand figure in the engraving, from a statue of Minerva.

CRISTA'TUS. Applied to helmets, distinguishes those which were fitted with a crest (*crista*) from the mere scull-cap (*cudo*), which had neither ridge-piece nor crest. (Liv. ix. 40. Ovid. *Met.* viii. 25.) Compare the preceding woodcuts with the illustration to CUDO.

CRO'BYLUS (κρωβύλος or κρώβυλος). Designates a particular manner of arranging the hair, which was characteristic of the earliest inhabitants of Athens (Thucyd. i. 6.), and some uncivilised nations (*crobylos barbarorum*, Tertull. *Virg. Veland.* 10). It was effected by drawing back the hair from the roots all round the head, and fastening it in a knot, or with a tie at the top; and the same fashion prevailed amongst both sexes of the Greeks:



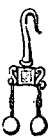
but the term *crobylus* had an especial reference to the men; *corymbus*, on the contrary, to the women. (Schol. *ad* Thucyd. *l. c.*) Yet Thucydides and Heraclides of Pontus (*ap.* Athen. xii. 5.) use the two words (κρώβυλος and κόρυμβος) as convertible terms, and both descriptive of the male adjustment. It is, moreover, an unfounded statement to say, as some of the interpreters have done, that the fashion was peculiar to "elderly persons." Thucydides, in narrating the progress of the Greeks towards civilisation in dress and manners, remarks that certain antiquated customs, and amongst them that of the *crobylus*, had but lately been given up by some of the old people. But age is always the most averse to change, and the last to adopt new fashions; and many will remember a similar instance in modern Europe to that mentioned by Thucydides, where some few of the oldest people continued to wear their pig-tails long after they had been generally laid aside by the younger portion of the community. Besides, the Greek artists frequently give a coiffure of this kind to Apollo, Bacchus, and youthful persons, as in our example, from a bronze figure of a boy discovered at Herculaneum. The precise set of the hair is not expressed with sufficient distinctness; but in the original it is clearly seen to be turned back and tied up in the same manner as that more plainly shown by the head of the female illustrating the word CORYMBUS.

CROCO'TA (κροκωτόν). A rich saffron-coloured robe, or gala dress, worn by the Greek women at the Dionysiac festivals; and from them adopted by the ladies of Rome (Non. *s. v.* p. 549. Plaut. *Fragm. ap.* Non. *s.* Strophium, p. 538.); by the priests of Cybele (Apul. *Met.* viii. p. 172.); and also by some individuals who affected a feminine and foppish style of dress. Cic. *Harusp. Respons.* 21.

CROCO'TULA (κροκώτιον). Di-

minutive of the preceding. Plaut. *Epid.* ii. 2. 49. Virg. *Catalect.* v. 21.

CROTAL'IUM (κροτάλιον). Literally, a small rattle; a sort of pet or fancy name by which the Roman ladies designated a pendant to their ear-rings, when formed by two or more drop pearls (*elenchi*), sufficiently large to produce a sharp crackling sound (like that of the *crotalum*), when shaken against each other by the motions of the wearer. (Pet. *Sat.* 67. 9. Plin. *H. N.* ix. 56.) The example represents an original ear-ring found at Pompeii.



CROTALIS'TRIA. A female performer on the *crotala*. Prop. iv. 8. 39. See the next woodcut.

CROT'ALUM (κρόταλον). A sort of musical instrument especially employed in the worship of Cybele (Apul. *Met.* viii. p. 170.), and frequently used to form an accompaniment for dancing. (P. Scipio *ap.* Macrob. *Sat.* ii. 10. Virg. *Copa*, 2.) It consisted of two split canes, or hollow pieces of wood or metal joined together by a straight handle, as in the right-hand figure of the annexed engraving, from a mosaic pavement

in a tomb excavated in the Villa Corsini. When played, one of these was held in each hand, and snapped together with the fingers, so as to produce a crisp rattling sound, like the castanets, as shown by the female figure in the illustration, from a bas-relief of the Villa Borghese.

CRUCIA'RIUS. A criminal executed upon the cross (*crux*) by hanging (Pet. *Sat.* 112. 5. *cruciarii parentes detraxerunt pendentem*); hence, a worthless fellow, like our *gallows-bird*. Apul. *Met.* x. p. 215.

CRUCIFIX'US. Or, separately, *cruci fixus;* nailed to the cross, in the manner we understand by the term *crucified*. Quint. vii. 1. 3. Plin. *H. N.* viii. 18.

CRUME'NA (βαλάντιον). A leathern pouch for carrying money, slung over the neck by a strap (Plaut. *Asin.* iii. 3. 67. Id. *Truc.* iii. 1. 7.), so as to hang in front of the person or at his back; whence Ballio, in Plautus (*Pseud.* i. 2. 38.), tells the slave to walk in front, that he might keep an eye upon the *crumena*, which was slung behind him. It was from the practice of carrying money about in this manner that the Greek expression βαλαντιότομος, equivalent to our *cut-purse*, derived its origin and meaning. The illustration is from a figure on a bronze lamp.

CRUPPELLA'RIUS. A Celtic word employed by the Gauls to designate a particular class of men who fought as gladiators, clothed from head to foot in an entire suit of armour. (Tac. *Ann.* i. 43. Lamprid. *Alex. Sev.* 56). Men thus accoutred were termed *cataphracti* or *clibanarii* by the Persians, and *cruppellarii* by the Gauls. See the illustration *s.* CATAPHRACTI.

CRUS'MATA or CRU'MATA (κρούματα or κρούσματα). *Castanets;* in ancient times, as well as our own, peculiarly characteristic of the Spanish nation (Mart. *Ep.* vi. 71.)

though the same instruments were also played by the women of Greece and Italy, as is proved by the annexed illustration from a fictile vase; and by a bas-relief of the Capitoline Museum (iii. 36.), in which a female is represented with the same instru-

ment in her right hand, and the *scabillum* under her left foot.

CRUS'TÆ. Figures or images in *low-relief*, embossed upon plate, as contradistinguished from *emblemata*, which were in high-relief. Cic. *Verr.* ii. 4. 23. Paul. *Dig.* 34. 2. 33.

CRUSTA'RIUS. An artist who designed and modelled *crustæ* for gold and silver plate. (Plin. *H. N.* xxxiii. 55.) They were sold at Rome in shops appropriated for that particular branch of trade, called *crustariæ tabernæ*. Festus, *s. v.*

CRUSTULA'RIUS. One who makes and sells *crustula*. Senec. *Ep.* 56.

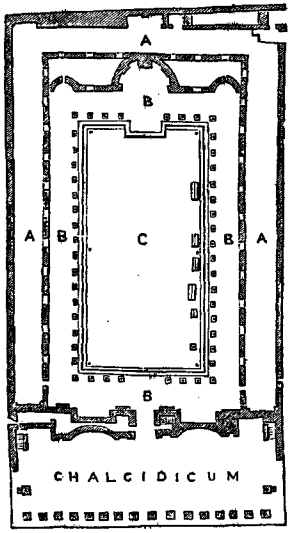
CRUS'TULUM. Diminutive of CRUSTUM. Any small piece of pastry or cake, such as a pastrycook's tart; especially given to children. Hor. *Sat.* i. 1. 25. Juv. *Sat.* ix. 5. and Schol. Vet. *ad l.*

CRUS'TUM. A fragment, or broken piece of bread, cake, or pastry. Hence the English *crust*. Hor. *Ep.* i. 1. 78. Virg. *Æn.* vii. 114.

CRUX. One of the machines or contrivances employed by the ancients for inflicting capital punishment upon criminals and slaves. It was made and applied in two different ways. Originally, it was an upright pole with a sharp point at the top (Greek σταυρός, σκόλοψ), upon which the victim was *impaled*, as still practised in the East; a mode of punishment indicated by the expression *in crucem suffigere* (Justin. xviii. 7. Hirt. *B. Afr.* 66.), or *in crucem sedere* (Mæcen. *ap.* Senec. *Ep.* 101.); but, subsequently, it was fitted with a transverse piece of wood, like our *cross*, upon which the condemned was fastened with nails, or bound with ropes, and then left to perish; a mode of execution expressed by such phrases as *cruci figere*, or *affigere*, and the like. (Tac. *Ann.* xv. 44. Pet. *Sat.* iii. 5.) It would also appear from other passages (Plin. *H. N.* xiv. 3. *pendere in cruce*, Pet. *Sat.* 112. 5.), that criminals were likewise hung upon it, as upon a *gibbet* or *gallows*.

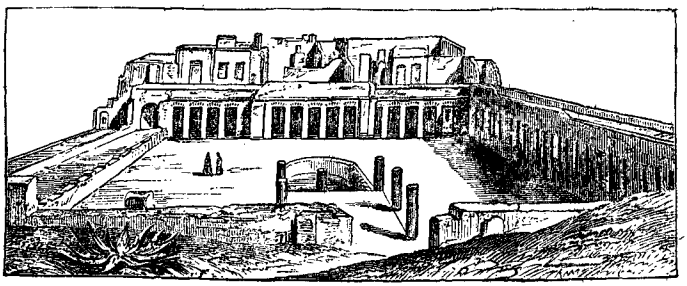
CRYP'TA (κρύπτη, or κρυπτή). The original of our word *crypt*; which, however, gives a very incorrect notion of the object conveyed to the Greek and Roman mind by the same term. The ancient *crypta* comes nearest to our *cloister*, which it closely resembled; being, in fact, a long narrow gallery, on the level of the ground (not subterranean, as commonly supposed), enclosed by walls on both sides, and receiving its light from rows of windows, in one or both of the side walls which inclosed it. Structures of this kind were frequently built as public edifices for the convenience of the population; in the pleasure-grounds of wealthy individuals (Seneca, *Ira*, III. 18.); as adjuncts to great mansions; to the promenades connected with a theatre (Suet. *Cal.* 58.); and very commonly, as we learn from numerous inscriptions (Muratori, *Inscript.* p. 481. 4. Rheines. *Syntagm. Inscript.* ii. 28.) were attached to the side of an *open* colonnade (*porticus*); being intended as agreeable places of resort, when the heat of the season or inclemency of the weather rendered shelter acceptable to an idle and luxurious population. Even the Prætorian guards had a *crypta* adjacent to their permanent camp at Rome, which was demolished

by the orders of Hadrian when he attempted to reform the discipline



of the corps. (Spart. *Hadr.* 10.) The above illustration, compared with the one which follows, will afford a correct idea of the real nature of the ancient crypt. It represents the ground plan of a public edifice constructed by the priestess Eumachia at Pompeii, consisting of a *crypta*, *porticus*, and *chalcidicum*, all which members are enumerated in an inscription affixed to the outside wall over the principal entrance. The three corridors or cloisters marked A A A constitute the *crypta*. They are surrounded on three of the sides by a blank wall, decorated with fresco paintings; on the inside are observed the windows which opened upon an adjoining colonnade, (*porticus*), marked B B B B, which, in its turn, surrounds a large central area, C. Considerable remains of a similar structure are still to be seen on the site of ancient Capua, contiguous to the amphitheatre; and an example of these cloisters, annexed to a theatre, is shown in the fragment containing the plan of Pompey's theatre, *s.* THEATRUM.

2. Enclosed cloisters of the same description, as far as relates to design and locality, were usually constructed, instead of open colonnades, round the inner court-yards of Roman villas and farm-houses, for the purpose of



storing grain, fruits, and such produce as required to be kept free from damp, and yet not altogether excluded from air. Vitruvius, therefore, in giving a design for a model villa, very wisely recommends covered galleries (*cryptæ*) to be constructed in the interior of farm buildings for such produce; and the stabling, as well as magazines for less perishable commodities, to be situated in the open front court (*vestibulum*). (Vitruv. vi. 5. 2. Compare Varro, *R. R.* i. 57.) The illustration represents a view of the remains of the suburban villa of L. Arrius Diomedes at Pom-

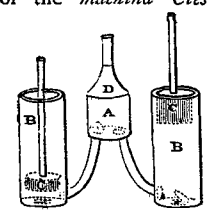
peii, and shows very clearly the character and style of these appurtenances. On the left hand a portion only of the foundations remains; but the right wing and centre are nearly entire, with a part of the first story of the villa behind them. From this a staircase, still entire, leads down into the *crypta*, which, it will not fail to be observed, is not a subterranean cellar, but on the level of the ground, and with windows opening into a square court, originally surrounded by the other stories built over the cloisters.

3. When the windows were closed with their wooden shutters, the whole corridor would form a long, narrow, dark vault; whence the word, in poetical and metaphorical language, was transferred in a *secondary* sense to subterranean passages of various kinds: thus the main *sewer*, which passed down the Suburra, in continuation of the *cloaca Maxima* at Rome, is termed *crypta* Suburræ (Juv. v. 106.); the *tunnel*, which passes under the cliffs between Naples and Posilipo, now the "Grotto of Pozzuoli," is designated *crypta Neapolitana* (Pet. *Fragm.* 13. Seneca, *Ep.* 57.); and the *crypta*, in front of which Quartilla offers her sacrifice (Pet. *Sat.* 16. 3.) may refer to this same grotto, or to a cloister attached to her house and gardens, like those described above.

4. The stalls for the horses and chariots in a circus (Sidon. *Carm.* xxiii. 319.) See the illustration and article, CARCER, 2.

CRYPTOPOR'TICUS. The term always employed by the younger Pliny when speaking of a structure similar to what is described under the last word. It appears to have been only another name, more fully descriptive, for CRYPTA; or, if there was any real distinction between the two, it may be, that when the gallery had windows on both sides, as was the case with those in Pliny's villas, it possessed a considerable resemblance to the colonnade (*porticus*), and was consequently distinguished by the name of *crypto-porticus;* when there were windows only on one side, and a blank wall on the other, such as those represented in the two preceding illustrations, it would be more appropriately designated by the name of *crypta* simply. Plin. *Ep.* ii. 17. 16. seqq. Id. v. 6. 27–28. Id. vii. 21. 2. Id. ix. 36. 3.

CTESIB'ICA MACH'INA. A *double-actioned forcing-pump*, invented by Ctesibius of Alexandria, who lived in the age of Ptolemy Euergetes (Vitruv. ix. 8. 2. Plin. *H. N.* vii. 38.), and constructed upon the principle now employed for our fire-engines. The machine is described at length by Vitruvius (x. 7.), from the writings of its inventor, which are now lost; and a pump of similar character, but improved construction, probably after a model of Hero, the pupil of Ctesibius, was discovered near Civita Vecchia in the last century; but as that does not contain all the parts mentioned by Vitruvius, a representation of it is inserted under its Greek name SIPHO, where the component parts of which it consists are explained from the description of Hero. In this place, only a conjectural diagram of the *machina Ctesibica* is



introduced, designed by Perrault in accordance with the account of Vitruvius; but it will enable the reader, from a comparison of the two together, to form an accurate idea of the nature of these machines, and the differences between them. The parts mentioned by Vitruvius are:—*catinus*, the cup, A, which was not em-

ployed by Hero, who, instead of it, uses an upright tube (σωλὴν ὄρθιος); *modioli gemelli*, B B, the two boxes, or cases, in which the pistons (*regulæ*) act, corresponding with the δύο πυξίδες of Hero; *emboli masculi*, two suckers (C C), same as ἐμβολεῖς, Hero; *fistulæ in furcillæ figura*, two connecting pipes in the form of a fork, which in the pump of Hero are supplied by a single horizontal tube (σωλήν); and *pœnula*, the *cowl* (D), placed over the cup to compress the water at the foot of the hose; not used by Hero. The operation of the machine is easily understood. It was placed over the reservoir, and both pistons worked together, the one being depressed while the other was drawn up; as the sucker (C) rises, it draws up a supply of water through an opening at the bottom of the cylinder (B), which is furnished with a movable lid (marked by dotted lines in the engraving), that opens as the water flows in, but closes of its own accord immediately that the piston is pressed down again; and this pressure forces the water through the forked pipe into the *catinus* (A), the bottom of which, in like manner, is furnished with moveable lids over each pipe, alternately opening and shutting with each stroke of the pistons, which, as they move alternately up and down, force up the water in a *continuous* stream through the *pœnula* (D) into a pipe or hose affixed to the top of it, and made to any length required.

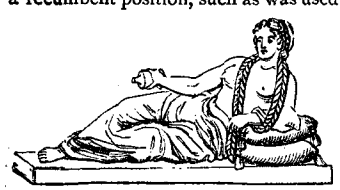
CUBICULA'RIUS. A slave whose service was confined to the sitting and dwelling-rooms (*cubicula*) of a Roman house; he waited in the antechamber, and announced his master's visitors, &c. Cic. *Verr.* ii. 3. 4. Id. *Att.* vi. 2.

CUBIC'ULUM. Literally, a room furnished with a sofa or bed; whence it became a general term for any such room in a private house, whether used as a sitting or sleeping-room (Plin. *Ep.* i. 3. 1. *cubicula nocturna et diurna*, Id. ii. 17. 21. Plaut. *Most.* iii. 2. 7.); for the Romans were much in the habit of reposing upon sofas in the day-time at their studies, meals, siestas, and receptions.

2. The emperor's box at the Circus or amphitheatre, wherein he reclined in state to view the games (Suet. *Nero*, 12. Plin. *Paneg.* 51.), instead of sitting on the open *podium*, as was usual in more simple times.

CUBI'LE (κοίτη). In general, any place to lie down in, as a bed, or the room in which the bed is: whence more especially used to designate *the marriage-bed* (Virg. *Æn.* viii. 412. Eur. *Med.* 151.); a sleeping-room (Cic. *Cat.* iv. 8. Suet. *Nero*, 25.); and, indeed, like *cubiculum*, any one of the small apartments in a private house usually occupied by the master or his family. Plin. *H. N.* xv. 10. *salutatorium*; Plin. *Paneg.* 63. 3.

CUBITAL' (ὑπαγκώνιον). A bolster or cushion for the elbow to rest upon, when the figure is otherwise in a recumbent position, such as was used



for the convenience of invalids (Hor. *Sat.* ii. 3. 255.), or by persons when reclining at their meals (see ACCUBO). The illustration is from a figure on the top of an Etruscan tomb.

CUBITO'RIA, sc. *vestimenta*. (Pet. *Sat.* 30. 11.) Same as CŒNATORIÆ *vestes*.

CUCUL'LIO or CUCU'LIO. Diminutive of CUCULLUS; the diminutive expressing inferiority of quality rather than of dimensions. Lamprid. *Elag.* 32. *mulionico*; Capitol. *Ver.* 4. *vulgari viatorio*; Cato, *R. R.* ii. 3.

CUCUL'LUS. A piece of paper rolled into the shape of a funnel, in

which the chemists and other tradespeople of Rome used to wrap the powders and drugs bought by their customers (Mart. *Ep.* iii. 2.), precisely as grocers and chandlers' shopkeepers do at the present day in England.

2. From similarity in form to the preceding, a *hood* or *cowl* attached to some other garment, such as the *lacerna*, *sagum*, *pœnula*, &c., which could be drawn up over the head, to serve instead of a hat; and was com-

monly worn by slaves, rustics, fishermen, and persons whose occupations exposed them to the weather at all seasons, like the cowl of the Capuchin friars, and modern Neapolitan fishermen. (Columell. xi. 1. 21. Mart. *Ep.* xi. 98. 10. Juv. vi. 118. Pallad. i. 43. 4.) The above illustration is from a painting at Pompeii, representing a group of common people drinking in a tavern (*caupona*). When

it was desired to uncover the head, the cowl was pushed back, and rested on the upper part of the back, in the manner shown by the second engraving, representing another of the figures in the same group. The first of these illustrates Cicero's description of M. Antony (*Phil.* ii. 31.), *domum venit capite involuto;* the latter one, the *caput aperuit*, of the same passage.

3. *Cucullus Bardaicus* (Jul. Cap. *Pertinax*, 8.); same as BARDOCUCULLUS.

4. *Cucullus Liburnicus* (Mart. *in Lemmate*, xiv. 139); same as BARDOCUCULLUS.

5. *Cucullus Santonicus* (Juv. viii. 145.); same as BARDOCUCULLUS; from the town of *Saintes* in France, where the manufacture of these articles was introduced from Illyria.

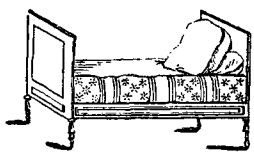
CUC'UMA. A vessel employed for boiling water, making decoctions, and similar purposes, the precise form and character of which there are no materials for determining. (Pet. *Sat.* 135. 4. Id. 136. 2.) The word, however, is still retained in the colloquial language of the modern Romans, in which "*la cucuma*" means a vessel for boiling water.

CUCUR'BITA and CUCURBIT'ULA (*κολοκύνθη*, *σικύα*). A *pumpkin*, or *gourd;* thence, a *cupping-glass*, which the ancients made out of those fruits (Juv. *Sat.* xiv. 58.), as well as of horn or bronze. (Celsus, ii. 11.) The example represents an ancient original made out of a pumpkin, now preserved in the Vatican Library, and published by Rhodius.

CU'DO or CU'DON (*καταῖτυξ*, *λιτὸς περικεφάλαιος*). The simplest form of helmet, consisting of a mere *scull-cap*, without any ridge-piece (*apex*) or crest (*crista*) (hence, *ἄφαλος τε καὶ ἄλοφος*,

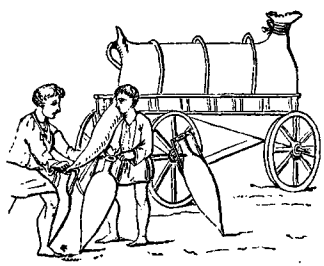
Hom. *Il.* x. 258.), made out of leather or the skin of wild animals (Sil. Ital. viii. 493.), and fastened under the chin by a thong (ὀχεύς). It was worn by some of the Roman light-armed troops (Polyb. vi. 22.); is ascribed to Diomedes by Homer, and is frequently seen in Greek representations of that hero, from one of which in bronze the annexed example is taken.

CUL'CITA (τύλη, στρωμνή). A mattrass for a sofa, couch, or bed,



stuffed with wadding, wool, or feathers (Varro, *L. L.* v. 167. Pet. *Sat.* 38. Cic. *Tusc.* iii. 19. Seneca, *Ep.* 87.); which, consequently, was sometimes very soft, like our feather beds, and at others, like our wool and hair mattrasses, sufficiently hard not to take an impression from the body resting upon it. (Seneca, *Ep.* 108.) The illustration is from a painting at Pompeii.

CU'LEUS or CUL'LEUS. A very large sack made of a pig's-skin or leather, and employed by the Romans for the transport of wine or oil (Nepos, *Eum.* 8. Plin. *H. N.* vii. 19. Cato, *R. R.* xi. 1.), as represented by

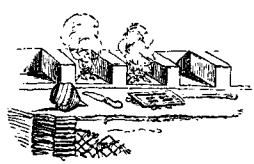


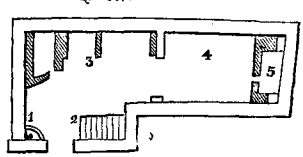
the annexed illustration, from a painting at Pompeii, which shows the manner of transporting it on a cart frame, of emptying its contents into smaller vessels (*amphoræ*), and how it was filled; viz., by the neck at the top, which was then tied up with a cord. A contrivance of precisely the same kind is still employed in Italy for the transport and sale of oil. The size of this will likewise account for another use to which it was applied by the ancient Romans, for sewing parricides in. Cic. *Q. Fr.* i. 2. 2.

2. Also a liquid measure; the largest used by the Romans, containing twenty *amphoræ*, or 118 gallons, and particularly employed in estimating the produce of a vineyard or olive ground. Rhemn. Fann. *de Pond. et Mens.* 86. Varro, *R. R.* i. 2. 7.

CULIG'NA (κυλίχνη). A vessel for wine, the exact nature of which is not ascertained. Cato, *R. R.* 132.

CULI'NA (ὀπτάνιον). A kitchen. (Cic. *Fam.* xv. 18. Pet. *Sat.* 2. 1. Seneca, *Ep.* 114.) The illustration represents a kitchen stove in the house





of Pansa at Pompeii, with some cooking utensils upon it, as discovered when first excavated; viz., a strainer (*colum*), a kitchen knife (*culter coquinaris*), and an implement for dressing eggs (supposed *apalare*); below is the ground-plan of a kitchen in the same city, from the house of the Quæstor, distributed into the following parts. Immediately on the

left hand of the entrance there is a semicircular sink (1), and on the right a staircase (2), which probably led up to the store-rooms; fronting the entrance are the remains of the brickwork which formed the stove (3), similarly constructed to the elevation above; and adjoining this is another small chamber (4), which we might call the back kitchen, with a privy (5) at its furthest extremity; a convenience which, singularly enough, is generally found adjacent to the kitchens in the houses of Pompeii.

CULTEL'LUS (*μαχαιρίς, μαχαίριον*). Diminutive of CULTER; and employed in nearly the same senses, only designating a lesser description of each kind. But the *cultellus* is never so small as our pocket and pen-knife (*scalprum*); for Juvenal designates a *carving-knife* by the diminutive (*Sat.* v. 122.); Ulpian (*Dig.* 9. 2. 11.), a barber's *razor;* and the *cultellus* of Horace (*Ep.* i. 7. 51.), which people used to clean and pare their nails with, was the same as the barber's instrument, which is expressly named for that purpose by Valerius Maximus (iii. 2. 15.), *cultellum tonsorium quasi unguium resecandorum causa poposcit.*

2. *Cultellus ligneus.* A wedge of wood; which is sharper at the edge than at the back, like the blade of a *culter.* Vitruv. vii. 3. 2.

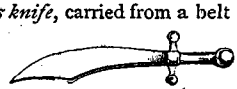
CUL'TER (*μάχαιρα*). The name given by the ancients to several different implements employed in cutting, which were made with a single edge, broadish back, and a sharp point; all of which were used for domestic or agricultural, and not military, purposes, excepting when descriptive of the barbarous ages, or to characterise the assassin rather than the soldier. Our *knife* is, perhaps, the nearest translation, but the ancient *culter* is mostly applied to the largest class of instruments, which pass by the name of knives amongst us. The several kinds, with the epithets which distinguished them, are enumera... below.

1. *Culter coquinaris.* A *cook's knife* or *kitchen-knife* (Varro, *ap.* Non. *s. v.* p. 195.), for cutting up meat. The illustration is from an

original discovered in a kitchen at Pompeii. Butchers also made use of a similar implement for the same purpose. Liv. iii. 48. Herod. ii. 61.

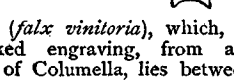
2. The knife employed by the *cultrarius* at a sacrifice for cutting the victim's throat (Plaut. *Rud.* i. 2. 45.); and by the butchers in the slaughter-house (Varro, *R. R.* ii. 5. 11.); frequently represented on sepulchral bas-reliefs, from one of which the annexed specimen is taken, where the inscription CULTRARI OSSA identifies the instrument. Compare the engraving *s.* CULTRARIUS, in which it is seen in use.

3. *Culter venatorius.* A *huntsman's knife,* carried from a belt round



the waist, with which he despatched his prey at close quarters (Pet. *Sat.* 40. 5. Suet. *Aug.* 19.); similar to that used by the men who fought with wild beasts in the amphitheatre; see the first illustration to BESTIARIUS. The example is copied from an engraved gem.

4. The sharp edge or flat part of the blade in a vine-dresser's pruning-



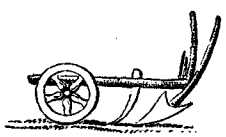
hook (*falx vinitoria*), which, in the annexed engraving, from an old MS. of Columella, lies between the handle and the hook at the top (Columell. iv. 25. 3.), and which was particularly brought into use for lopping and cutting off.

5. *Culter tonsorius.* A sort of

knife or razor which barbers used for shaving. (Cic. *Off.* ii. 7. Pet. *Sat.* 108. 11. Plin. *H. N.* vii. 59.) Also designated by the diminutive *cultellus*, and probably having a blade with a point shaped like the huntsman's knife (No. 3.), for it was used for keeping the nails clean. Hor. *Ep.* i. 7. 51. compared with Val. Max. iii. 2. 15.

6. A knife made of bone or ivory, for eating fruit with (Columell. xii. 45. 4.); also termed *cultellus*. Plin. *H. N.* xii. 54.

7. The *coulter* of a plough; formed like the blade of a large knife, and inserted vertically in front of the share (*vomer*. Plin. *H. N.* xviii. 48.),



as is clearly shown by the annexed illustration, from an engraved gem.

8. *In cultrum collocatus*. A technical expression in use amongst Roman architects and mechanics, when speaking of objects placed upon their smallest sides or narrowest edges; as of bricks or stones in a building set upon their sides, instead of laid in the usual manner, with their broadest surfaces upwards. (Vitruv. x. 5.) The modern Italians make use of a similar metaphor, "*per coltello*," when they wish to express the same kind of arrangement.

CULTRA'RIUS. The minister or servant of an officiating priest, who despatched the victim at a sacrifice, by cutting its throat with a knife (*culter*), as contradistinguished from *popa*, who knocked it down with a blow of the axe (*securis*) or mallet (*malleus*). (Suet. *Cal.* 32. Inscript. *ap.* Grut. 640. 11.) The illustration, from a very beautiful marble bas-relief discovered at Pompeii, represents an old woman and a Faun about to offer up a pig in sacrifice, the former in the character of a

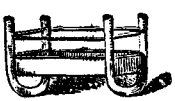
priestess, the latter as a *cultrarius*, cutting its throat.

CULUL'LUS. According to the Scholiasts on Horace, an earthenware *calix* employed by the pontifices and Vestals in their sacrificial rites; but commonly used in a general sense for any kind of drinking-cup. Acron. and Porphyr. *ad* Hor. *Od.* i. 31. 11. Hor. *A. P.* 434.

CUM'ERA. A sort of tub, pan, or basket, with a convex lid, used by the country people for keeping corn in. Festus, *s.* Cumerum. Hor. *Epist.* i. 7. 30. Id. *Sat.* i. 1. 53. Acron. *ad l.*

CUM'ERUM. A covered vase, or, perhaps, basket, carried by the *camillus* in a marriage procession (Varro, *L. L.* vii. 34.), and containing the necessaries (*utensilia*) of the bride. Festus, *s. v.*

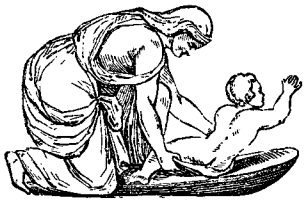
CUNA'BULA. A *child's cradle*. (Cic. *Div.* i. 36. Plaut. *Amph.* v. 1. 55. Serv. *ad* Virg. *Ecl.* iv. 23. Arnob. *adv. Gent.* iv.) The example is from a very ancient MS. of Genesis, published by Lambeccius (*Comment. Bibl. Cæs.* iii. 29.); but ancient cradles were also commonly made in the shape of a trough or boat, as in the next illustration; whence a Greek name for the same is σκάφη. Athen. xiii. 85.



2. Hence the place in which any living thing is born: a birth-place (Prop. iii. 1. 27.); a bird's nest (Plin. *H. N.* x. 51.); a bee-hive. Virg. *Georg.* iv. 66.

CUNÆ. Same as CUNABULA. Cic. *Div.* i. 36.

CUNA'RIA. A *nurse*, who rocked an infant in its cradle, washed it at its birth, wrapped it in swaddling clothes, &c. (Inscript. *ap.* Grut. 311. 7. Compare Mart. *Ep.* xi. 39.)

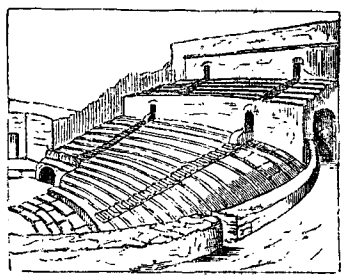


The illustration is from a marble bas-relief at Rome.

CUN'EUS (σφήν). A *wedge;* a body of wood, iron, or other substances, with a thin edge gradually thickening upwards, employed for splitting (Virg. *Georg.* i. 144.), tightening, and fastening. Cic. *Tusc.* ii. 10.

2. When applied to ships (Ovid. *Met.* xi. 514.), the exact meaning of the term is doubtful. Some suppose that it is used to designate projecting pieces of timber fastened to the sides and bottom of a vessel to protect it from rocks; others, the timbers themselves put together in the form of a wedge, like what is now called "diagonal trussing;" or thin wedges of wood driven in together with the tow, by which the seams are caulked. Scheffer, *Mil. Nav.* i. 6.

3. (κερκίς). A compartment of seats (*gradus, sedilia, subsellia*) in a theatre or amphitheatre (Vitruv. v. 6. 2. Suet. *Aug.* 44.), comprising the several rows contained in each tier (*mænianum*) between a pair of staircases (*scalæ*). The illustration, which represents a portion of the interior of the larger theatre at Pompeii, shows six of these *cunei*, or compartments of seats, three in the lower tier, and three in the one above, with two flights of stairs in each, down which the spectator walked when he entered the theatre through either of the doors (*vomitoria*) at the top, until he arrived at the particular row in the *cuneus* on which his seat was situated. These compartments of seats were termed wedges on account



of their cuneiform appearance, being narrowest at the bottom, and gradually expanding upwards as the circuit of the theatre increases; see the parts marked B on the general plan *s.* THEATRUM, I., where the form is more characteristically displayed.

4. A *wine bin*, constructed with rows of shelves rising one over the other, like the seats of a theatre, and upon which the wine was deposited to ripen, after it had been drawn off from the bulk into *amphoræ*, or, as we should say, bottled. Cato, *R. R.* ii. 3. 2. Pontedera, *Curæ Posth. ad l.*

5. (ἐμβολος). A body of soldiers drawn up in the shape of a wedge. Liv. xxii. 47. Veg. *Mil.* iii. 19. Polyb. i. 26. *fin.*

CUNICULA'RII. *Sappers* and *miners;* or soldiers who effect an entrance into a town from a mine (*cuniculus*). Veg. *Mil.* ii. 11. Ammian. xxiv. 4. 22.

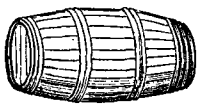
CUNICULATO'RES. Same as the preceding. Luctat. *in* Stat. *Theb.* ii. 418.

CUNIC'ULUS (ὑπονόμος). Any

subterranean passage, but more especially a *mine* in military operations. Veget. i. 6. Liv. v. 21. Ammian. xxiv. 4. 21.

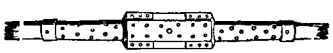
CU'NULÆ. Diminutive of CUNÆ; a small or common sort of cradle. Prudent. *Cathem.* vii. 164. Id. xi. 98.

CU'PA (γαῦλος). A *cask*, or *butt;* made with wooden staves (*tabulæ*, Pallad. i. 38. 1.), and bound round with iron hoops (*circuli*, Pet.



Sat. 60. 3. Plin. *H. N.* xiv. 27.), in which wine, vinegar, and other articles were kept and transported from place to place; whence *vinum de cupa* (Cic. *Pis.* 27.) is equivalent to our expression *out of the wood.* The example is copied from the Column of Trajan.

2. (κώπη). An oblong block of wood, forming one of the component parts in a *trapetum*, or machine for bruising olives. It was made of elm or beech, and perforated through its centre, in order to be slipped on to a



thick iron pivot (*columella ferrea*), which projected from the top of the stone cylinder (*miliarium*) in that machine. The object of it was twofold: to form a block for receiving the ends of the axles, which are inserted in it in the engraving, and on which the wheels (*orbes*) were suspended, while at the same time it enabled them to move in a circular direction round the bruising vat (*mortarium*) by turning round the pivot passing through its centre from the top of the upright stone cylinder on which it was placed. It was, therefore, cased with plates of metal, to prevent friction. (Cato, *R. R.* xxi. 1-4.) The specimen here introduced is restored from the fragments of a *trapetum* discovered at the ancient Stabia, the wood-work of which had perished, but the iron plates remained entire, as well as the portions of the two axles inserted in it. The figure, however, sufficiently explains the meaning of the name, and why it was so called; for the word, in its literal sense, signifies the *handle of an oar* (Diodor. Sic. iii. 3. and Agath. quoted by Wesseling *ad l.*), to which the *cupa* of a *trapetum*, as shown by the engraving, bears a close resemblance. The situation occupied by it on the machine, and the manner in which it acted, will be better understood by referring to the illustration *s.* TRAPETUM, where it is marked 5.

CUPE'DIA or CUPE'DIÆ. Delicacies for the table. Festus, *s. v.* Plaut. *Stich.* v. 4. 32.

CUPEDINA'RIUS and CUPEDIA'RIUS. A general term, including all dealers in provisions of the choicer kinds, such as poultry, game, fish, &c. (Terent. *Eun.* ii. 2. 25. Lamprid. *Elag.* 30.) The market where they had their stalls was called *Forum cupedinis.* Varro, *L. L.* v. 146.

CUPEL'LA. Diminutive of CUPA, 1. Pallad. iii. 25. 12. Apic. i. 2.

CU'PULA. Diminutive of CUPA, 1. (Ulp. *Dig.* 33. 6. 3.); of CUPA, 2. Varro, *R. R.* xxi. 3.

CURCU'MA. A kind of halter. (Veget. iii. 33. 1.) See Ducang. *Gloss. Græc. et Lat. s. v.*

CU'RIA. A *common hall*, or place in which any corporate body, such, for instance, as the *curiæ* of the Roman burghers, met to transact matters connected with their body, or to perform religious duties; whence the word came to be applied more specially to the building in which the Roman senate met to carry on their deliberations. There were several of these in the city distinguished from one another by the names of the individuals who dedicated them;

as the *curia Hostilia, Julia, Pompeia,* but the former was the one mostly used for the senate house. Varro, *L. L.* v. 155. Id. vi. 46. Benecke *ad* Cic. *Cat.* iv. 1. 2.

CU'RIO. The priest of a corporate body (*curia*), who was appointed to perform the rites of religion on behalf of the corporation. (Varro, *L. L.* v. 83.) Each of the thirty Roman *curiæ* had one *curio*, who acted as the chief of his own corporation; but from these one was appointed as president over the whole, with the title of *Curio Maximus.* Paulus *ap.* Fest. *s.* Maximus. Liv. xxvii. 8.

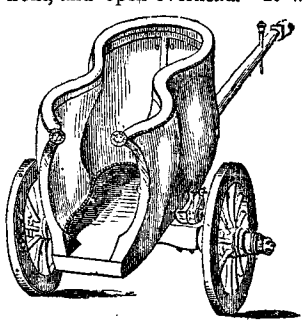
2. A *public crier.* Mart. *Epist. Præf.* ii. Trebell. *Gallien.* 12.

CURIS. A Sabine word for a spear. Ovid. *Fast.* ii. 477. HASTA.

CURRIC'ULUM. Diminutive of CURRUS. Cic. *Har. Resp.* 10. Suet. *Cal.* 19. Ovid. *Trist.* iv. 8. 36.

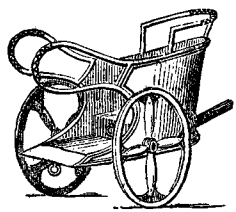
2. The course or space run over by each chariot at a race in the Greek Hippodrome, or Roman Circus. Hor. *Od.* i. 1. 3. Plaut. *Trin.* iv. 4. 11.

CURRUS. A Roman *chariot*, or carriage upon two wheels, which was entered from behind, but was close in front, and open overhead. It was



also constructed to contain two persons, the driver and another, both standing, and was drawn by two, three, or four horses, and occasionally even by a greater number. (Cic. Ovid, Virg. &c.) The example is from an original now preserved in the Vatican, made of wood, but covered with plates of bronze. When found, it was broken into many pieces, which have since been put together. A front view of the same is given at p. 72.

2. (ἅρμα). The *war chariot* used by the Greeks of the heroic ages; which was of a similar construction to the one last mentioned, but of a



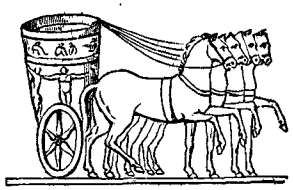
lighter character, being partially formed with open rail-work instead of close panelling, as shown by numerous examples on fictile vases, from one of which, found at St. Agatha, formerly *Saticola*, the annexed engraving is copied.

3. *Currus volucris* (πτηνὸν ἅρμα). A chariot with wings attached to the

extremities of the axle-tree, fancifully attributed by poets and artists to the cars of Jupiter and Apollo (Hor. *Od.* i. 34. 8. Plato, *Phæd.* tom. ix. p. 321. Bipont), and frequently represented on fictile vases, from one of which the annexed illustration is copied.

4. *Currus triumphalis.* A *trium-*

phal car, in which the Roman general was carried at his triumph. This was not open at the back like the ordinary *currus*, but was completely circular, and closed all round (Zonar. vi. 21.), as shown by the annexed engraving, from a medal of Vespasian,



and in the woodcut *s.* CORONA, I., which shows the persons in it. Its panels were also decorated with carvings in ivory, which are apparent in the present example, whence it is designated as the ivory car (*currus eburneus*, Pedo Albin. *El.* i. 333.).

5. (ἅμαξα). A plough with wheels, or the carriage part of such a plough. (Virg. *Georg.* i. 174. Hesiod. *Op.* 424.) See the illustration *s.* CULTER, 7.

6. *Currus falcatus.* A war-chariot furnished with sharp blades of iron, or scythes affixed to the end of the pole and of the axle-tree, chiefly employed by foreign nations. Several descriptions of these carriages have come down to us, but no representations of any one on works of art; consequently, the exact manner in which the offensive weapon was attached has not been ascertained. Liv. xxxvii. 41. Curt iv. 9. Hirt. *B. Alex.* 75. Val. Flacc. vi. 105.

CURSOR (σταδιεύς, σταδιοδρόμος), A runner, who runs a race in the stadium. (Cic. *Tusc.* ii. 23. Nepos, *Milt.* 4.) The female figure introduced *s.* STROPHIUM, I., is believed to represent a Spartan damsel equipped for the foot-race.

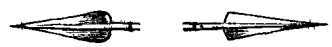
2. A racing jockey. (Ovid. *Pont.* iii. 9. 26.) See CELES.

3. A private postman or messenger who carries letters on foot or on horseback (Mart. iii. 100. Suet. *Nero*, 49.); more especially termed TABELLARIUS, which see.

4. A slave kept by great people to precede their carriages on foot, similar to the *running footman* of modern Europe. Seneca, *Epist.* 126. Mart. *Ep.* iii. 47. 14.

CURU'LIS. An epithet very generally applied to anything relating to a chariot (*currus*); as *equus curulis*, a carriage-horse (Festus, *s. v.*); *triumphus curulis*, a regular triumph, in contradistinction to an ovation, because at the former the general entered the city on a car, but at the latter on foot or on horseback (Suet. *Aug.* 22. Compare *Tib.* 9.); *ludi curules*, the Circensian games, at which the chariot races took place (Minucius Felix, 37.); *sella curulis*, a portable chair which the magistrates of Rome carried about with them; described and illustrated under SELLA.

CUSPIS (αἰχμή). A point; of anything generally which is pointed; but more especially used to designate the pointed head of a lance, spear, or javelin, when made without barbs, as



contradistinguished from *spiculum*, which expresses a barbed point. (Virg. *Æn.* xii. 510. Sil. Ital. xiii. 167). The illustration represents two Roman spear-heads of the most usual forms, from originals.

2. A sharp point, or spear-head, affixed to the top of the Roman ensigns (Suet. *Jul.* 62.), which the standard-bearers converted into a weapon of offence, when hard pressed at close quarters. It is clearly seen in the annexed engraving, from Trajan's Column, above the eagle.

3. A sharp point, or spear-head, projecting from the top of the *thyrsus* (Catull. 64. 257.), which is prominently visible in the next engraving, from a painting at Pompeii;

where it is represented above the leaves, which usually terminate the shaft, in order to show that the painting was intended to bear an allusion to the fable which relates that Bacchus and his followers, upon certain occasions, converted their thyrsi into offensive weapons, by concealing a lance-head in the leaves. Macrob. *Sat.* i. 19.

4. The point of a spit for roasting meat; and thence the spit itself (*veru*). Mart. *Ep.* xiv. 221.

5. The pointed end of Neptune's trident; and thence the weapon itself (*fuscina, tridens*). Ovid. *Met.* xii. 580.

6. An earthenware tube employed in the cultivation of vineyards, so called because it was made sharp and pointed at one extremity, for the purpose of being fixed in the ground. Varro, *R. R.* i. 8. 4.

CUSTO'DES. A general name given to those who have the care or guardianship of other persons or things; but employed in a more special sense to designate the officers who acted as *scrutineers* at the Comitia. Their duty consisted in receiving the votes (*tabellæ*) as they were taken out of the balloting-basket (*cista*) by the *Diribitores*, and in pricking off the result upon a tablet; whence the allusion of Horace, *omne tulit punctum*, &c. Cic. *in Senat.* 7. Id. *Agr.* ii. 9. Varro, *R. R.* iii. 5. 18.

CY'ATHUS (κύαθος). A cup with one handle, employed by the Greeks as a ladle for filling the wine-goblets (*pocula, calices*) of each person at table out of the common bowl (*crater*); and subsequently adopted by the Romans for a similar object. In very early days, the *simpulum* was the only vessel used for this purpose at the domestic table, and at the sacrifice; but as luxury and refinement increased, the latter came to be appropriated for making libations to the gods, and the *cyathus* confined to the feasts of men. (Varro, *L. L.* v. 124.) The example is from an original of earthenware.

2. A small measure, both of liquid and dry things, containing the twelfth part of a *sextarius*. Rhemn. Fann. *de Pond. et Mens.* 80. Compare Pliny, xxi. 109.

CYBÆ'A. A sort of transport ship, or merchantman, of considerable size (Cic. *Verr.* ii. 4. 8. *Ib.* ii. 5. 17.), the distinctive properties of which are, however, unknown.

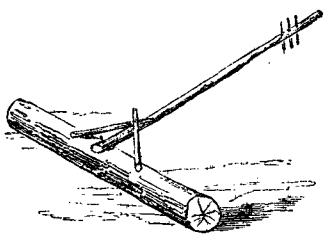
CYBIA'RIUS. A dealer in salted fish. Arnob. ii. 70.

CYBIOSAC'TES (κυβιοσάκτης). A dealer in salt fish; a nickname given to the Emperor Vespasian (Suet. *Vesp.* 19.), and to the Thirteenth Ptolemy. Strabo, xvii. 1. 11.

CYCLADA'TUS. Wearing the *cyclas;* an article of female attire, and, therefore, indicative of great effeminacy of manners when adopted by men, as was sometimes the case with the Emperor Caligula. Suet. *Cal.* 52.

CYC'LAS (κύκλας). One of the articles of female apparel, consisting of a long and loose piece of drapery, generally made of a very fine texture, and wrapped round the body in the same manner as a *pallium*, being sufficiently ample to envelop the whole figure, if required, and having a border of purple colour or gold embroidery all round its edges, from which peculiarity the name is believed to have arisen. (Serv. *ad* Virg. *Æn.* i. 282. Juv. vi. 259. Prop. iv. 7. 40. Lamprid. *Alex. Sev.* 41.) All these particulars are distinctly visible in the illustration annexed, representing Leda in her *cyclas*, from a painting at Pompeii.

CYLIN'DRUS (κύλινδρος). A *roller*, for levelling and condensating the ground in agricultural and other operations. (Virg. *Georg.* i. 178. Vitruv. x. 6.) The illustration here introduced from Fellows' Journal in Asia Minor, p. 70., represents a roller made out of the trunk of a tree, and intended to be drawn by cattle. When used it does not revolve, being simply dragged over the ground, and sometimes weighted by the driver standing upon it; but as so many of the agricultural implements now used in the East are found to preserve the exact character of their ancient ori-



ginals, it is probable that rollers of this description were sometimes employed both by the Greeks and Romans; though *revolving cylinders*, like our own (Columell. xi. 3. 34.), were certainly not unknown to them.

CYMATIUM (κυμάτιον). An architectural moulding, employed in cornices, friezes, and architraves (Vitruv. iii. 5. 10–12.), having at the top a full and swelling outline, which sinks into a hollow below, without making any angle, like the undulation of a wave (κῦμα, cyma), from which resemblance the name arose. It is called an "ogee" by our workmen, and "cyma reversa" by modern architects, to distinguish it from the "cyma recta," the contour of which is hollow above and full below. See SIMA.

CYM'BA (κύμβη). A small boat used upon rivers, and by fishermen, rising at both ends, so as to form a hollow in the centre, whence distinguished by the epithet *adunca* (Ovid.

Met. i. 293.), or *concava*. (Ovid. *Am.* iii. 6. 4.) It was usually rowed by one man, as in the example, from an ancient Roman painting, or by two at the most; and is the name especially given to Charon's bark. Hor. *Od.* ii. 3. 28. Virg. *Æn.* vi. 303.

CYMBALIS'TA (κυμβαλιστής). A man who plays upon the cymbals, (*cymbala*), in the manner represented by the next illustration. Apul. *Deo Socrat.* p. 685.

CYMBALIS'TRIA (κυβμαλίστρια). A female player upon the

cymbals, as shown by the example, from a painting at Pompeii. Pet. *Sat.* 22. 6. Inscript. *ap.* Grut. 318. 12.

CYM'BALUM (κύμβαλον). A *cymbal;* a musical instrument, consisting of two hollow half globes (Serv. *ad* Virg. *Georg.* iv. 64. Lucret. ii. 619.) of bell metal, with a ring at the top, by which they were held between the fingers, and clashed together with both hands, as represented in the preceding illustration. They were especially adopted by the vota-

ries of Cybele (Virg. *l. c.*), and of Bacchus (Liv. xxxix. 8. and 10.); and being always used in pairs, as in the example from a painting at Pompeii, the word is mostly used in the plural.

CYM'BIUM (*κυμβίον*). A drinking-bowl, with two handles (Apul. *Met.* xi. p. 239.), so called from a certain resemblance in its outline to the bark termed *cymba* (Festus, *s. v.* Macrob. *Saturn.* v. 21.), as is exemplified by the annexed example, from a bronze original found at Pompeii. It was sometimes employed for containing milk (Virg. *Æn.* iii. 66.), and was also made of the precious metals (Virg. *Æn.* v. 267.), as well as of earthenware. Mart. *Ep.* viii. 6.

CYNOCEPH'ALUS (*κυνοκέφαλος*). A species of ape, with a head like a dog's (*Simia Inuus.* L.); kept as a sacred animal in the temples of Isis, and frequently represented in the Egyptian sculptures and paintings. Cic. *Att.* vi. 1. Plin. *H. N.* viii. 80.

2. *Dog-headed;* an epithet given to the Egyptian deity Anubis, who is represented with a dog's head. Tertull. *Apol.* 6. Minucius Felix *in Octav.* 22.

D.

DACTYLIOTHE'CA (*δακτυλιοθήκη*). In general, a *collection of gems*, which the ancients, like ourselves, were in the habit of collecting and preserving in cabinets for their value and beauty. Plin. *H. N.* xxxvii. 5.

2. A case or box for *finger-rings*, in which they were deposited when not in use, or when removed from the fingers at night. (Mart. *Ep.* xi. 59. Id. xiv. 123.)

The illustration represents an ivory case of this kind, from an original found in Pompeii, with an upright stick on the top of the lid for stringing the rings upon, in the same manner as now practised on a lady's toilette table.

DADU'CHUS (*δᾳδοῦχος*). Properly, a Greek term, meaning a *torch-bearer;* but it is specially used to designate the person who, on the fifth day of the Eleusinian mysteries, conducted the initiated, with a torch in his hand, to the temple of Demeter at Eleusis, in commemoration of her wandering about with a lighted torch to seek for her daughter Persephone. Fronto. *ad* Verum Imp. *Ep.* 1. Inscript. *ap.* Fabretti, p. 676. n. 29.

DÆMON (*δαίμων*). Properly, a Greek word, signifying a *good spirit*, who was supposed to preside over every individual during his lifetime; translated by the Latin words LAR and GENIUS; which see. Apul. *Deo Socrat.* p. 674. Cic. *Univers.* 11.

2. By the ecclesiastical writers of the Christian era, always in the sense of an *evil spirit*, or devil. Lactant. ii. 14. Tertull. *Apol.* 22.

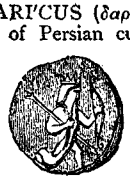
DÆMON'IUM (*δαιμόνιον*). Diminutive of DÆMON; and, like that word, employed by the heathen writers to signify a *good* spirit; by the Christians for an *evil* one. Cic. *Div.* i. 24. Tertull. *Apol.* 21.

DALMATICA'TUS. Wearing the *Dalmatic* robe, which was a long frock made of white Dalmatian wool. It reached as low as the feet, was decorated with purple stripes down the front, and had a pair of very long and loose sleeves, which covered the whole arm as far as the wrists. It was not worn by the Romans in

early times, and never, perhaps, came into general use; but was always regarded as a mark of singularity or luxurious habits, even at a late period of the Empire, until it came to be adopted by the Roman Catholic clergy, under the early popes. (Isidor. *Orig.* xix. 22. 9. Lamprid. *Commod.* 8. Id. *Heliog.* 26. and Alcuinus, *De Divinis Officiis.*) The illustration, which corresponds exactly with the above description from Origen, is copied from one of the miniatures in the Vatican Virgil, which are supposed to have been executed during the reign of Septimus Severus.

DARDANA'RIUS. A regrater or monopolist, who buys and stores up any kind of raw or manufactured produce, with the object of raising the market price by creating a scarcity. Ulp. *Dig.* 47. 11. 6. Paul. *Dig.* 48. 19. 37.

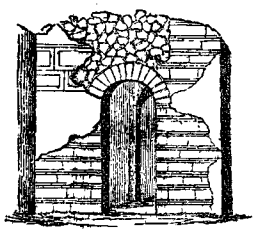
DARI'US or DARI'CUS (δαρεικός). A gold coin of Persian currency. (Auson. *Epist.* v. 23.), which bore the impress of a man kneeling, with a bow and arrows. It contained about 123·7 grains of pure gold, and consequently was equal in value to *l.* 1*s.* 10*d.* of our money. (Hussey, *Ancient Weights*, &c. vii. 3.) The example is from a specimen in the British Museum, and of the actual size; but the reverse is quite unintelligible. The silver coins which bear the same figure of a kneeling archer, and go by the same name in modern numismatics, were not, however, so called in ancient times.



DATA'TIM LUDERE. A phrase expressive of the simplest kind of game at ball; in which the players, standing at respective distances, severally throw the ball from one to another. Plaut. *Curc.* ii. 3. 15.

DA'TOR. In the game of ball; the person, or the slave, who supplied the balls, picked up those which fell to the ground, and brought them to the players. Plaut. *Curc.* ii. 3. 18. Compare Pet. *Sat.* 27. 2.

DEALBA'TUS (κονιατός). Covered with a coating of white cement, or stucco (*opus albarium*), which the ancients employed extensively both in the interior and exterior of their buildings, as an ornamental



facing to conceal the rough stone or brickwork. (Cic. *Verr.* ii. 1. 55. Id. *Fam.* vii. 29.) The illustration represents a portion of one of the city gates at Pompeii, partially covered with cement, and showing the brickwork underneath the parts which have broken away. The whole city was coated with cement of rustic work in this manner, and frequently tinted in brilliant colours, such as red, blue, and yellow.

DEASCIA'TUS. Chopped out or off with an adze (*ascia*). Prudent. Περὶ στεφ. 10, 381. Inscript. ap. Murat. 1203. 9. ASCIA, ASCIO.

DECA'NUS. A subordinate officer in the Roman army, who had the command over ten orderlies quartered with him in the same tent (*contubernium*); whence he is also called *caput contubernii.* Veg. *Mil.* ii. 8. and 13.

DECAS'TYLOS (δεκάστυλος) Having a porch supported upon ten columns in a row. Vitruv. iii. 1.

DECEM'JUGIS, sc. *currus.* A chariot drawn by ten horses, all of which were yoked abreast of one another, and not attached as leaders and wheelers, according to our practice. Nero is said to have driven a

ten-horsed car at the Olympic games (Suet. *Nero*, 24.), and Trajan had the same number of horses attached to his triumphal car, which is represented by the illustration, from a medal of that emperor.

DECEM'PEDA. A ten-foot rod employed by architects and surveyors for taking measurements. Cic. *Mil.* 27. Hor. *Od.* ii. 15. 14.

DECEMPEDA'TOR. A *surveyor*, or *land measurer*, who takes his measurements with the *decempeda*. Cic. *Phil.* xiii. 18.

DECEMRE'MIS (δεκήρης). A vessel with ten banks of oars (*ordines*) on a side. (Plin. *H. N.* vii. 57.) The manner of arranging the oars, or of counting the banks, in vessels of so large a size, is still involved in much doubt and obscurity. But see the article HEXIREMIS; in which a possible method is suggested; and if that be admitted, it will only be requisite to add four oar-ports to each tier between stem and stern, to constitute a *decemremis*.

DECEM'VIRI. The members of a commission composed of ten persons, and appointed for particular purposes, as follows:—

1. *Legibus scribendis.* Ten commissioners appointed soon after the expulsion of the kings, in place of the consuls, to prepare a code of laws for the state. Liv. iii. 32. seqq.

2. *Sacrorum*, or *sacris faciundis.* A body of commissioners, originally ten in number, but subsequently increased by Sulla to fifteen, who were appointed for life to take charge of the Sibylline books, and inspect them when required. Liv. x. 8. Id. xxv. 12.

3. *Litibus judicandis.* Ten commissioners, five of whom were senators, and five equestrians, who acted as judges in private disputes instead of the *prætor urbanus*, when his military duties compelled him to quit the city. Cic. *Or.* 46. Suet. *Aug.* 36.

4. *Agris dividendis.* Ten commissioners appointed to direct the division and allotment of lands amongst the people. Cic. *Agrar.* 2. passim. Liv. xxxi. 4.

DECE'RIS (δεκήρης). Same as DECEMREMIS (Suet. *Cal.* 37.); but the reading is not certain.

DECIMA'NUS or DECUMA'NUS. A contractor who leased from the government the right of farming and collecting the public tithes; a sort of land tax, consisting of a tenth part of the produce levied upon the subjects of all countries which had become the property of the state, either by voluntary surrender, or by conquest. Ascon. *in Verr.* i. 2. 5. Cic. *ib.* ii. 3. 8. and 33.

2. *Ager decumanus.* Land subject to the tithe of land tax, as just described. Cic. *Verr.* ii. 3. 6.

3. *Frumentum decumanum.* The tithe of corn; viz. one tenth of the produce, paid as the above tax. Cic. *Verr.* ii. 3. 5. and 81.

4. *Miles decumanus.* A soldier of the tenth legion. Hirt. *B. Afr.* 16. Tac. *Hist.* v. 20.

5. *Porta Decumana.* The principal gate of entrance to a Roman camp, which was the farthest removed from the enemy's front; marked A on the plan *s.* CASTRA. Veget. *Mil.* i. 23.

DECU'RIO. A commander of ten men in a cavalry regiment, three of whom were appointed to each *turma*, or troop of thirty men; but the one who was first appointed out of the three held the rank of senior captain, and had the command over the whole troop. Festus, *s. v.* Varro, *L. L.* v. 91. Veget. *Mil.* ii. 14.

2. A senator in any of the municipal towns or colonies, who held a corresponding rank, and discharged similar functions in his own town to what the senators did at Rome. Cic. *Sext.* 4. Manut. *ad* Cic. *Fam.* vi. 18.

3. Under the empire, an officer attached to the imperial palace, somewhat in the nature of a *high chamberlain*, was styled *Decurio cubiculariorum.* Suet. *Dom.* 17.

DECUR'SIO and DECURSUS. A *military review;* at which the soldiers were put through all the manœuvres of a sham fight, for purposes of discipline and regimental exercise (Suet. *Nero*, 7. Liv. xxiii. 35. Id. xxvi. 51. Id. xl. 6. Tac. *Ann.* ii. 55.), or as a pageant displayed at the funeral of a deceased general, when a body of troops performed their evolutions round the burning pile. (Virg. *Æn.* xi. 188. Tac. *Ann.* ii. 55.) The illustration

is copied from the reverse of a medal of Nero, which has the inscription DECURSIO underneath. Of course it is not to be taken as a perfect representation of such scenes, but only as a conventional mode of expressing the subject in a small compass. One of the slabs which formerly covered the base of the Antonine Column affords a more complete representation of the pageant; but the numerous bodies of infantry and cavalry there introduced could not be compressed within the limits of a drawing suitable to these pages.

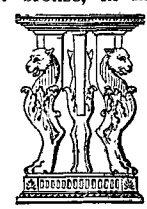
DECUSSIS. A piece of money of the value of ten *asses*, which was marked with the letter X. Varro, *L. L.* v. 170. Stat. *Sylv.* iv. 9. 9.

DEDOLA'TUS. See DOLA'TUS.

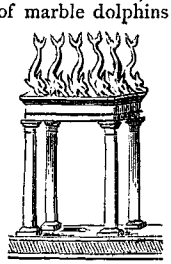
DE'FRUTUM (ἕψημα, σίραιον). New wine boiled down to one half its original quantity (Plin. *H. N.* xiv. 11.), in order to increase its strength; and employed by the ancient wine-growers, as the "doctor" is by the moderns, in giving body to poor wine. Columell. xii. 37.

DELA'TOR (μηνυτής). A *public spy*, or *common informer*, who lived by denouncing and getting up charges against his fellow-citizens. Tac. *Ann.* iv. 30. Suet. *Nero*, 10.

DEL'PHICA, sc. *mensa.* A table made of marble or bronze, in imitation of a tripod, which was employed as a drinking table, and valued as a piece of ornamental furniture in the houses of wealthy individuals. (Cic. *Verr.* ii. 4. 59. Mart. *Ep.* xii. 66.) The example is copied from an original of white marble.



DEL'PHIN and DELPHI'NUS. A dolphin. *Delphinorum columnæ* (Juv. vi. 589.), the columns of the dolphins. These were columns erected on the *spina* of the Circus, to support a number of marble dolphins in an elevated position, so as to be readily seen by the concourse of spectators; their object being to give notice of the number of turns round the goals which had been run in each race. Seven courses round the *spina* constituted a single race; and, consequently, one of these dolphins was put up at one end of the course upon the completion of each circuit, and an egg (*ova curriculorum*) at the other, in order that there might be no mistake or dispute. The figure of a dolphin was selected in honour of Neptune, the egg, of Castor and Pollux. The illustration is taken



from a sepulchral bas-relief, representing a race-course.

DELU'BRUM. That part of a temple (*templum*) in which the altar or statue of the deity was erected; and hence any temple which contains an altar or an image of a god. Cic. *N. D.* iii. 40. Id. *Arch.* 11. Virg. *Æn.* iv. 56.

DEMAR'CHUS (δήμαρχος). An officer amongst the Greeks (Plaut. *Curc.* ii. 3. 7.), resembling in many respects the Tribune of the people amongst the Romans, particularly in the power he possessed of convening meetings of the demus (δῆμος), and of taking the votes on all questions submitted to the assembly; whence the word is employed by the Greeks as a translation for the Latin *tribunus plebis*. Plut. *Cor.* 7.

DE̱NA'RIUS. The principal *silver* coin of the Romans, which originally contained ten asses, subsequently increased to sixteen, when the weight of the *as* had been reduced; worth about 8½*d.* of our money. It bore various devices: the head of Jupiter, of the twin brothers Castor and Pollux, of the goddess Roma, with a helmet, and a two or four horse chariot on the reverse, similar to the example annexed, from an original of the actual size.

2. *Denarius aureus*. A gold coin of the same name, equal to twenty-five silver denarii. (Plin. *H. N.* xxxiii. 13.) This piece was not of very common use; but a specimen struck under Augustus is here introduced in its actual state.

DENS (ὀδούς). A *tooth*; whence specially applied to various other objects, which resemble teeth, either in their form, or mode of application; viz.:

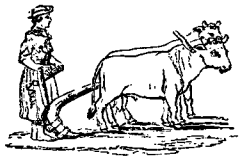
1. The *fluke of an anchor* (Virg. *Æn.* vi. 3.), which is generally represented in the works of ancient art as a plain hook without barbs (see the illustration s. ANCORA); but flukes constructed with barbed teeth, such as ordinarily used at the present day, were also adopted by the ancients, as is proved by the annexed example, from the device on a Roman Imperial coin.

2. The *barb of a hunting spear*. (Grat. *Cyneg.* 108.), like the spear-head shown in the annexed engraving from one of the bas-reliefs representing Trajan's hunting feats, now affixed to the arch of Constantine; for the war spears, both of the Greeks and Romans, had usually a lozenge or leaf shaped head (see CUSPIS), without barbs.

3. The tooth or prong of the agricultural implement termed *ligo*; which was a sort of hoe with a curved blade notched in the centre, so as to form a prong on each side; whence *fracti dente ligonis*. (Columell. x. 88.) The example is from an engraved gem.

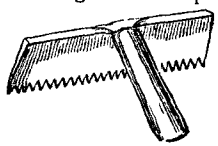
4. The *plough-share*; when formed in the simplest or primitive manner out of the branch of a tree, either naturally or artificially bent into a hook, as in the annexed example.

from an Etruscan bronze discovered at Arezzo. A share of this descrip-



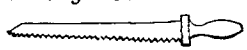
tion would rather tear up, or *bite* the ground, as Varro phrases it (*L. L.* v. 135., *dens, quod eo mordetur terra*), than cut through it, like the regular share (*vomer*), from which it is further distinguished by the epithet *uncus* (Virg. *Georg.* ii. 406.); the force and meaning of which are characteristically exemplified by the engraving.

5. The tooth of a rake, harrow, or other similar agricultural implements,



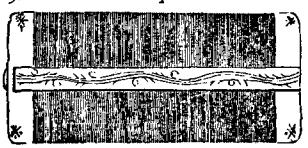
such as the *irpex, occa, rastrum*, &c.; like the example, found in the Roman catacombs. Lucan. vii. 859. Varro, *L. L.* v. 136. Festus, *s.* Irpices.

6. The tooth of a saw. (Plin. *H. N.* xvi. 83. Ovid. *Met.* viii. 246.



perpetuos dentes.) The illustration represents a small hand-saw used by Dædalus, in a marble bas-relief.

7. The tooth of a comb. (Tibull. i. 9. 68. Claud. *Nupt. Honor. et Mar.*



102.) A *small-toothed comb*, like the one exhibited in the engraving, from an original of box-wood found in a Roman tomb, was termed *dens densus*. Tibull. *l. c.*

8. The tooth of the three-pronged key supposed to be the *clavis Laco-*

nica (Tibull. i. 2. 18.), of which a specimen is annexed, from an Egyptian original.

9. The hook of a clasp (Sidon. *Carm.* ii. 397.); see FIBULA, 2.

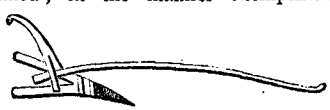
10. The *cogs* of a wheel in machinery (*tympanum dentatum*). Vitruv. x. 5.

11. *Dens curvus Saturni.* Poetically, for a pruning-hook. (Virg. *Georg.* ii. 406.) See FALX.

DENTA'LE (ἔλυμα). The *share-beam* of a plough, to which the share (*vomer*) was attached. (Columell. ii. 2. 24.) In the annexed example,

from an engraved gem, the *dentale* is shod with an iron head, marked dark in the engraving. Compare ARATRUM, 2., which shows a plough of more perfect construction, on which the *aentale* is distinguished by the letter B.

2. *Dentale duplici dorso.* (Virg. *Georg.* i. 172.) A share-beam *with a double back; i. e.*, which opens behind into two parts, but meets at a point in front, where the share is fixed; in the manner exemplified



by the annexed engraving, which represents a plough still in common use amongst the agricultural population on the bay of Taranto.

DENTAR'PAGA (ὀδοντάγρα). A

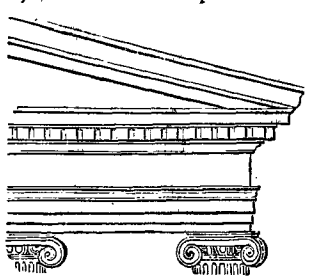
dentist's instrument for drawing teeth. It was a species of *forceps*, which Varro designates by the epithet *bipensilis*; but the precise form of the instrument has not been identified. Varro, *ap.* Non. *s. v.* p. 99.

DENTA'TUS. See TYMPANUM, PEDICA, CHARTA.

DENTICULA'TUS. Furnished with small teeth or prongs; as applied to artificial and natural objects, in the ways explained and illustrated under the article DENS.

2. *Falx denticulata.* (Columell. ii. 21. 3.) See FALX, 3.

DENTIC'ULUS. A *dentil* in architecture. (Vitruv. iv. 2. 5. Id. iii. 5. 11.) The dentils are a number of small square blocks, with interstices between them, employed in the entablature of columnar architecture. They belong properly to the Ionic and Corinthian orders; and their proper situation is under the bed moulding of the cornice, as in the example annexed,



from the temple of Bacchus at Teos; for they are intended to represent externally the heads of the common rafters (*asseres*) in the timber-work of a roof. In some Roman, and many modern buildings, they are placed *under* modillions (*mutuli*); but this was contrary to the practice of the Greeks, for it destroys their meaning and intention; and, for a similar reason, the Greek architects never placed them on the sloping sides of a pediment, as the Romans did, because the ends of the rafters do not project in the front of a building, but only at the sides. The Romans, moreover, introduced them into their Doric order (Vitruv. i. 2. 6.), an instance of which application may be seen in the illustration *s.* TRIGLYPHUS, representing an entablature belonging to the theatre of Marcellus at Rome.

DENTIDU'CUM. A dentist's instrument for extracting teeth. Cæl. Aur. *Tard.* ii. 4.

DENTIFRIC'IUM (ὀδοντόσμηγμα, ὀδοντότριμμα). *Tooth-powder*, for cleansing and whitening the teeth. Plin. *H. N.* xxix. 11. Id. xxxii. 21. Id. xxviii. 49.

DENTISCALP'IUM (ὀδοντόγλυφις). A *tooth-pick*. The choicest kinds were made out of the stalks to the leaves of the mastick tree (*lentiscus*); the inferior qualities from quills. Mart. xiv. 22. Id. iii. 82. Id. vi. 74. Id. vii. 53.

DEPONTA'NI. Roman citizens who had passed the age of sixty, and thence become incapacitated from voting at elections and in the public assemblies; so termed, because in reality they were excluded from the bridge (*pons suffragiorum*), which the voter passed over as he entered the enclosure (*septum*) to cast his ballot into the box. Festus, *s. v.*

DERUNCINA'TUS. Smoothed with the *runcina*; *i. e.*, *planed*.

DESCOBINA'TUS. Scraped with the *scobina*.

DESIGNA'TOR. A person employed at the theatre in a capacity something like that of our box or stallkeeper, whose business it was to point out, and conduct the company to their proper places. (Plaut. *Pœn.* Prol. 19.) Every seat was numbered, the space allotted to each being marked out by a line (*linea*) drawn on each side of it, and the billet of admission (*tessera theatralis*) specified the number of the seat which the holder was entitled to occupy, which was shown to him by the *designator* when he entered the theatre.

2. An *undertaker;* who made all the arrangements for a funeral, and directed the procession, at the head of which he walked, attended by lictors clothed in black. Hor. *Ep.* i. 7. 6. Donat. *ad* Terent. *Adelph.* i. 2. 7. Seneca, *Benef.* vi. 38.

3. A sort of *clerk of the course* at the Circensian games; who made the arrangements for each race, and distributed the prizes. Ulp. *Dig.* 3. 2. 4.—Cic. *Att.* iv. 3. 2. probably applies to this class.

DESULTOR (μεταβάτης, ἄμφιπποις). A person who exhibited feats

of horsemanship in the Circus upon horses trained for the purpose, like our performers at Astley's, and the figure in the preceding engraving, which is copied from a bas-relief in the museum at Verona. He sometimes had as many as four horses under his command (Agostini,

Gemme, 193.); but the more usual number was two (Liv. xxiii. 29.), which he rode without reins or saddle, as shown by the annexed example, from a terra-cotta lamp, and received the name of *desultor* from the practice of leaping from one to the other, while the animals were at their full speed. (Isidor. *Orig.* xviii. 39. Compare Prop. iv. 2. 35.) He wore the cap termed *pileus* on his head (Hygin. *Fab.* 81.), which is observable in both the illustrations; and frequently rode in the Circus by the side of the chariots (see the illustration *s.* SPINA); but sometimes a performance of *desultores* was exhibited alone. Liv. xliv. 9.

DESULTO'RIUS, sc. *equus*. A horse trained for the performances of the *desultor* (Suet. *Cæs.* 39.), as shown in the two preceding illustrations.

2. Same as DESULTOR. Cic. *Mur.* 27.

DEUNX. Eleven *unciæ*, or eleven-twelfths of anything; as the eleventh part of an *as*, a nominal sum, not represented in actual coinage. Varro, *L. L.* v. 172. Rhemn. Fan. *de Pond.* 45.

DEVERSO'RIUM. A general name for any place at which a traveller "puts up," or is accommodated with temporary board and lodging, whether a public inn (*taberna meritoria*) or a private house be used for the purpose. Cic. *Phil.* ii. 41. Pet. *Sat.* 15. 8. Cic. *Fam.* vii. 23.

DEX'TANS. Ten *unciæ*, or ten-twelfths of anything; as the tenth part of an *as*, a nominal sum, not represented in actual coinage. Varro, *L. L.* v. 172. Suet. *Nero*, 32.

DEXTRA'LE. A bracelet worn

on the fleshy part of the right arm,

as in the example, from a painting at Pompeii. Cyprian. *de Habitu Virgin.*

DEXTROCHE'RIUM. A bracelet worn round the *wrist* of the right

arm, as in the annexed example, supposed to represent the portrait of a Pompeian lady, from a painting in that city. Capitolin. *Maxim.* 6. Id. *Maxim. Jun.* 1.

DIABATHRA'RIUS. One who makes *diabathra.* Plaut. *Aul.* iii. 5. 39.

DIABATH'RUM (*διάβαθρον*). A particular kind of slipper or sandal (*solea*) of Greek original (Festus, *s. v.*); respecting which nothing further is known, than that it was especially characteristic of the female sex (Eustath. *ad* Hom. *Od.* v. 9.); whence, if attributed to males, as by Nævius (*ap.* Varro, *L. L.* vii. 53.), it is only in ridicule, and pointedly meant to designate an effeminate style of dress. From this it may be inferred that Pollux is mistaken when he makes it common to both sexes. *Onomast.* vii. 90.

DIACH'YTON. A particular kind of wine produced by drying the grapes in the sun for several days before they were squeezed. Plin. *H. N.* xiv. 11.

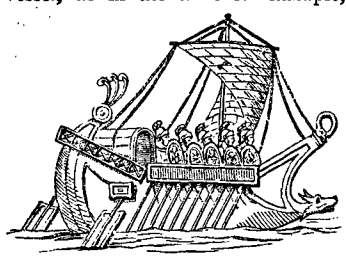
DIADE'MA (*διάδημα*). A *diadem;* which, in its original notion, means the blue and white band worn by the Asiatic monarchs round the tiara (Xen. *Cyr.* viii. 3. 13.), as shown by the illustration *s.* CIDARIS; but

subsequently the diadem was a broad white band (Val. Max. vi. 2. 7.), fastened round the head, and tied in a bow behind, adopted by other nations, as an ensign of sovereignty (Juv. xiii. 105.), like the annexed example, from an engraved gem, representing Ptolemy, the brother of Cleopatra. Thus in works of art, the diadem indicates a regal station, like the *crown* of modern times.

DIADEMA'TUS. Wearing the diadem, as shown in the preceding illustration. Plin. *H. N.* xxxiv. 19. § 17.

DIÆ'TA (*διαιτα*). The name given to some particular department in ancient houses, the precise nature of which is not distinctly known. Thus much, however, is certain, that it consisted of several rooms adjoining one another, and contained within the suite both eating and sleeping rooms. Plin. *Epist.* ii. 17. 12. and 20. *Ib.* vi. 21. *Ib.* vii. 5. 1.

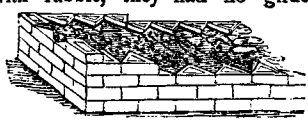
2. (*σκηνή*). A cabin or tent erected on the deck at the stern of a vessel, as in the annexed example,



from the Vatican Virgil. It was appropriated to the use of the chief person in command; or to the *magister,* in a merchantman. Pet. *Sat.* 115. 1.

DIAMICTON. A term employed by the Roman builders to designate a particular manner of constructing walls, similar in most respects to the *Emplecton,* but of an inferior description; for though the outside surfaces were formed of regular masonry or

brickwork, and the centre filled in with rubble, they had no girders

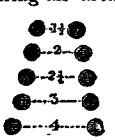


(*diatoni*) to consolidate the mass, and bind it together. (Plin. *H. N.* xxxvi. 51.) The illustration shows a wall constructed in *diamicton*, from a ruin at Rome.

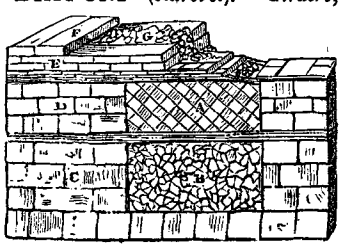
DIAPAS'MA (διάπασμα). A fine powder, made from dried flowers, odoriferous herbs, or berries, intended to be rubbed over the body as a perfume. Plin. *H. N.* xiii. 3. Id. xxi. 73. Mart. *Ep.* i. 88.

DIA'RIUM. A day's allowance of provisions, which was weighed out to slaves (Hor. *Ep.* i. 14. 40. Pet. *Sat.* 75. 4.); and thence also a soldier's daily allowance or pay. Cic. *Att.* viii. 14.

DIAST'YLOS (διάστυλος). Having the space of three diameters between column and column, which constitutes the widest intercolumniation capable of bearing an architrave of stone or marble; for the Tuscan style, which admitted four diameters, required its architrave to be of wood. (Vitruv. iii. 2.) The annexed diagram shows the relative width of the five different kinds of intercolumniation in which the diastyle is the last but one.



DIAT'ONI (διάτονοι). *Girders*,



or *bandstones*, employed in the construction of walls, which are built in the style termed *Emplecton*. They are large stones of the same length as the entire thickness of the wall, like those marked F in the annexed example, and consequently extended from one face of it to the other, being laid in courses at regular intervals, for the purpose of consolidating the structure, and binding the whole together. Vitruv. ii. 8. 7.

DIATRE'TA (διάτρητα). Vases or drinking cups of cut glass, or precious stones, ground by the wheel in such a manner that the patterns upon them not only stood out in relief, but were bored completely through, so as to form a piece of open tracery, like network (Mart. *Ep.* xii. 70. Ulp. *Dig.* 9. 2. 27.), precisely as exemplified by the annexed figure, copied from an original glass drinking-cup found at Novara in the year 1725. The letters on the top which form the inscription BIBE, VIVAS MULTOS ANNOS, and the whole of the tracery below, are cut out of the solid, and form part of the same substance as the inner cup, though completely *au jour*, small ties or pins being left at proper intervals, which unite the letters and the tracery to the inner body of the cup.

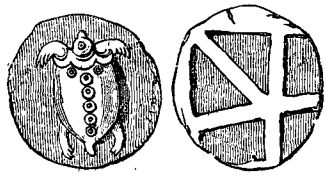
DIAT'RIBA. A place in which learned disputations are carried on, such as a school or lecture room. Aul. Gell. xvii. 20. 2. Id. xviii. 13. 2.

DIAZO'MA (διάζωμα). Properly, a Greek word Latinised (Vitruv. v. 6, 7.), for which the genuine Latin term is PRÆCINCTIO; under which it is explained.

DICHAL'CON (δίχαλκον). A small copper coin of Greek currency, equal in value to the fourth or fifth of an obolus. Vitruv. iii. 1. Plin. *H. N.* xxi. 109.

DIC'ROTUS (δίκροτος). Having two banks of oars on a side; properly, a Greek word, for which the Romans used BIREMIS; which see.

DIDRACH'MA and DIDRACH'MUM (δίδραχμον). A double drachm, of the Greek silver coinage. (Tertull. *Præscr.* 11.) Like the *drachma*, it was of two different standards: the Attic, of which specimens are very rare, worth about 1*s.* 7½*d.* of our money; and the Æginetan, worth about 2*s.* 3½*d.*, the largest coin of that standard, and by no means uncommon; one of which



is here represented of the actual size, from an original in the British Museum.

DIGITA'LE (δακτυλήθρα). A covering to the hand with fingers to it, like our *glove*. (Varro, *R. R.* i. 55. 1. Xen. *Cyr.* viii. 8. 17.) The example here introduced is copied from Trajan's Column, where it appears on the hands of a Sarmatian; but the passage of Varro is considered doubtful, and some editions read *digitabulum*, which is interpreted to be an instrument with prongs, like the human hand, affixed to a long handle, and employed in gathering fruit.

DILO'RIS. A hybrid word, meaning literally *furnished with two thongs*: but intended to designate the two stripes of purple, or purple and gold, termed *paragaudæ*, which, in late times, were employed to ornament wearing apparel, in a similar manner to the *clavus*, as explained and illustrated under the word PARAGAUDA. Vopisc. *Aurel.* 46.

DI'MACHÆ (διμάχαι). A class of troops amongst the Macedonians, who acted both as horse and foot soldiers, being trained to dismount and serve amongst the infantry as occasion required. Curt. v. 13.

DIMACHÆ'RI (διμάχαιροι). A class of gladiators, who are supposed to have fought with two swords each; but the fact is only an inference, collected from their name. Inscript. *ap.* Mur. 613. 3. Orelli, *Inscript.* 2584.

DIOGMI'TÆ. A body of light-armed troops employed under the empire, and stationed upon the confines to prevent incursions, pursue robbers, &c. Ammian. xxvii. 9. 6. Capitolin. *Anton. Philosoph.* 21.

DIOP'TRA (διόπτρα). A geometrical instrument employed in measuring the altitude of distant objects; for taking the levels of a source of water intended to be conveyed to a distance by means of an aqueduct, and similar purposes. Vitruv. viii. 5. 1.

DIO'TA (δίωτη). A Greek word, meaning literally *with two ears*; and thence employed both in the Greek and Latin languages, as a general term for any vessel which is furnished with *two handles*, like the *amphora*, *lagena*, &c.; especially such as were intended for the preservation of wine in store (Hor. *Od.* i. 9. 8.), to which purpose the original depicted in the annexed engraving was applied; for it is carried by a Faun, attending upon Bacchus, on a fictile vase of the Neapolitan Museum.

DIPLINTH'IUS. Two bricks thick. Vitruv. ii. 8.

DIP'LOIS (διπλοΐς, δίπλαξ). A doubled cloak; i. e., a *pallium*, or other article of the outward apparel (*amictus*), which, when put on, was partly doubled back in the same manner as women do their shawls, in

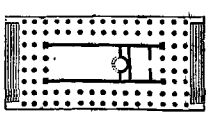
consequence of being too large to be conveniently worn single. It belonged to the Grecian costume (Isidor *Orig.* xix. 24. 11.), was affected by the Cynic philosophers (Hor. *Ep.* i. 17. 25. Acron. *ad l.*), and is very clearly represented in the annexed figure of Juno, from a fictile vase, as well as on a statue of Minerva in the Vatican. *Mus. Pio-Clem.* iii. 37.

DIPLO'MA (*δίπλωμα*). A sort of passport, consisting of two leaves (whence the name originated), which was given to a messenger or other person travelling upon public business, in order that he might readily obtain every thing necessary on his journey, without delay or hindrance. Cic. *Fam.* vi. 12. Plin. *Ep.* x. 31. Capitolin. *Pertin.* 1.

2. A *diploma*, or document drawn up by a chief magistrate, which conferred some particular privilege upon the person to whom it was given. Suet. *Nero*, 12.

DIPLOMA'RIUS. A *public courier* or *state messenger*; i. e., who was furnished with a public passport (*diploma*). Inscript. *ap.* Orelli, 2917.

DIP'TEROS (*δίπτερος*). Literally with two wings; whence em-



ployed by architects to designate a temple or other edifice which has a double row of columns all round. Vitruv. iii. 2.

DIP'TYCHA (*δίπτυχα*). Folding tablets, consisting of two leaves connected by a string or by hinges, which shut up like the covers of a book, or of a modern backgammon board (Schol. Vet. *ad* Juv. ix. 36.) The outside presented a plain surface of wood; the inside had a raised margin all round, within which a coat of wax was spread for writing on with a steel point (*stilus*), while the margin preserved the wax and letters from abrasion by coming into contact. The example is from a painting of Herculaneum.

2. *Diptycha consularia prætoria, ædilitia.* Tablets of similar form, but containing the names and portraits of consuls, prætors, ædiles, and other magistrates, which they presented to their friends, and distributed amongst the people on the day of entering upon their respective offices. (Symmach. *Ep.* ii. 80. Id. v. 54. Cod. Theodos. 15. 9. 1.) Many diptychs of this description in wood and ivory are preserved in the cabinets of antiquities, and have been engraved by Maffei, *Mus Veronens.*, and Donati, *Dittici Antichi*, but the details are too minute and elaborate for insertion in these columns.

DIRIBITO'RES. Officers who had charge of the balloting boxes at the Roman Comitia. It was their duty to sort the votes of the different tribes at the conclusion of the ballot, and then hand them over to the scrutineers (*custodes*), who pricked off the respective numbers, and declared the result. Cic. *in Senat.* 11. Id. *Pis.* 15.

DIRIBITO'RIUM. A room or building, supposed to have been originally constructed for the *diribitores* to sort the votes at the Comitia; but subsequently the same place, or a similar one, was set apart for the use of the officers engaged in examining the muster roll of the army, distributing the pay, and assigning the conscripts to their different legions. Suet. *Claud.* 18. Plin. *H. N.* xvi. 76. § 2.

DISCINCTUS (ἄζωστος). Ungirt; that is, wearing the tunic without its belt round the waist, as shown by the figure annexed, from a painting at Pompeii; and, as this was an unusual practice amongst the ancients, except when a person wished to be at ease in his own house (Hor. *Sat.* ii. 1. 73.), it implies a sense of hurry and constrained dishabille (Id. *Sat.* i. 2. 132.), or of natural slovenliness, which was considered to be indicative of loose morals. Pedo Albin. *El.* ii. 21–25. of Mæcenas, who was addicted to this habit.

2. With respect to females, the meaning is the same, and the appearance presented by a woman's tunic without its belt (*recincta, soluta*) is shown by the following figure, from an engraved gem; but the sense of indelicacy is still more decided as

regards the sex, amongst whom, both in Greece and Italy, such a freedom of costume was chiefly affected by women of easy character, such as singing and dancing girls, who are mostly so depicted in the Pompeian paintings.

3. *Discinctus miles.* With respect to the military, the word implies *without the sword belt* (*balteus, cinctorium*), which the Roman commanders sometimes took from their men who had disgraced themselves, as the colours are now taken for a similar purpose from a modern regiment; and this was not only a mark of ignominy, but a real hardship to the soldier, who was thus compelled to carry his naked sword without the assistance of a belt and the sheath attached to it. Liv. xxvii. 13.

DISCERNIC'ULUM. A bodkin employed by women to part the hair evenly down the front of the head, Lucil. *ap.* Non. *s. v.* p. 35. Varro, *L. L.* v. 129.

DISCOB'OLUS (δισκοβόλος). One who throws the *discus;* the manner of doing which is shown by the subjoined engraving, from the celebrated statue of Myron (Quint. ii. 13. 10. Plin. *H. N.* xxxiv. 19. § 3.), a copy of which is preserved in the British Museum. The very remarkable attitude and position of this figure are characterised by Quintilian as "laboured and distorted"—*distortum et elaboratum*—but these words are to be understood with reference to the usual practice of the Greek artists, who were extremely chary of representing their

figures in violent action, such as occurs in ordinary nature, and not as intended to imply that the figure in question does not truly express the real posture which every player with the *discus* actually assumed at the moment of discharging his disk; for a passage of Statius (*Theb.* vi. 646–721.), descriptive of a contest be-

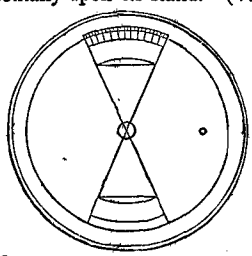
tween two discoboli, enumerates one by one all the particular motions and poses observable in this statue. The player first examines his *discus* to find which part of the edge will best suit the gripe of his fingers, and which will lay best against the side of his arm,—*quod latus in digitos, mediæ quod certius ulnæ, Conveniat;* he then raises up his right arm with its weight, — *Erigit adsuetum dextræ gestamen et alte Sustentat;* bends both his knees downwards, and swings the disk up above the general level of his body, — *humique Pressus utroque genu, collecto sanguine discum, Ipse super sese rotat;* and then discharges the mass by swinging his arm downwards, which acquires a double impetus from the resistance in a contrary direction, produced by the rising up of the bent body as the arm descends,—*ahenæ lubrica massæ Pondera vix, toto curvatus corpore, juxta dejicit.* This passage, while it illustrates the meaning and intention of the different attitudes exhibited by the above figure, also clearly explains the manner in which the *discus* was cast.

DISCU'BITUS, DIS'CUBO. These words denote the taking of a place, and reclining at meal-time, as described *s.* ACCUBO; but, strictly speaking, when they are used, allusion is made to the *whole* company, that is, to a number of persons who recline together upon *different* couches (Val. Max. ii. 1. 9. Cic. *Att.* v. 1.), as seen in the illustration *s.* TRICLINIUM, 1.

DIS'CUS (δίσκος). A circular plate of stone or metal, about a foot in diameter, employed, like our quoit, for throwing to a distance as an exercise of strength and skill. (Hor. *Od.* i. 8. 11. Prop. iii. 14. 10.) The instrument itself, and the manner of projecting it, are shown and explained by the woodcut on the opposite page, and the text which accompanies it.

2. Any shallow circular vessel for containing eatables; the original of our word *dish.* Apul. *Met.* ii. p. 36.

3. A flat circular sundial, placed horizontally upon its stand. (Vitruv. ix. 8.)



The example is from an original published by Martini, *von den Sonnenuhren der Alten.*

DISPENSA'TOR. One of the slave family in a Roman household, both in town and country, who performed the duties of a secretary and accountant in the former, and of a bailiff or steward in the latter establishment. Cic. *Att.* xi. 1. Suet. *Galb.* 12. Macrob. *Sat.* ii. 4. Pompon *Dig.* 50. 16. 166.

DISPLUVIA'TUS. See ATRIUM, 4.

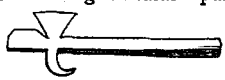
DIVERSO'RIUM. See DEVERSORIUM.

DIVIDIC'ULUM. A tower in an aqueduct, containing a large reservoir, from which the water was distributed through separate pipes into the city. It was an old name, subsequently relinquished for the more imposing one of *Castellum.* Festus, *s. v.* and CASTELLUM, 4., where an illustration is given.

DO'DRA. A potage, or drink composed of nine different ingredients—water, wine, broth, oil, salt, bread, herbs, honey, and pepper. Auson. *Epigr.* 86. and 87.

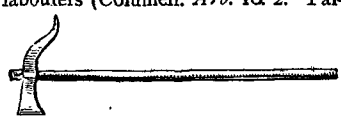
DO'DRANS. Nine-twelfths of anything; thence a copper coin, consisting of nine *unciæ,* or three-quarters of an *as.* (Varro, *L. L.* v. 172.) It is extremely rare in actual coinage; though an example is said to exist in a coin of the Cassian family, which bears the letter S, and three balls, to represent its value.

DOLABEL'LA. A small *dolabra*, or instrument constructed upon the same principle, which was employed for agricultural purposes,



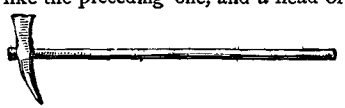
especially in the vineyard, for clearing out the dead wood, and loosening the earth about the roots of the vines. (Columell. iv. 24. 4. and 5.) The example is taken from a sepulchral marble (Mazzocchi *de Ascia*, p. 179.); its form clearly shows that it belonged to the class of *dolabræ*, as will be seen by comparing it with the following illustrations, while the straight cutting blade, like a hatchet or chisel at the top, and the curved one, like a pruning-hook, below, make it sufficiently suitable for the uses assigned to it by Columella in the passages cited.

DOLA'BRA (ἀξίνη). An instrument employed for cutting, chopping, breaking, and digging; by woodsmen (Quint. Curt. viii. 4.), agricultural labourers (Columell. *Arb.* 10. 2. Pal-



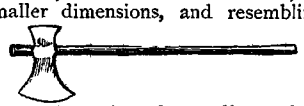
lad. iii. 21. 2.), and very generally in the army, for making stockades (Juv. viii. 248.), or breaking through the walls of a fortification (Liv. xxi. 11.), to both which purposes it is frequently applied by the soldiery on the Columns of Trajan and Antoninus. It belonged to the class of instruments which go by the name of *hatchet* (*securis*) amongst us; and is often confounded by the writers of a late age with the adze (*ascia*), with both of which it presents points of resemblance and of discrepancy, having a long handle and double head, one side of which is furnished with a sharp cutting blade, the edge of which lies parallel to the haft, instead of across it, like the adze, and the other side with a crooked pick, something like a sickle, thence termed *falx* by Propertius (iv. 2. 59.). The example introduced is from a sepulchral monument found at Aquileia, and is carried on the shoulders of a figure, with the inscription DOLABRARIUS COLLEGII FABRUM underneath, which thus identifies the name and nature of the instrument. Compare also the woodcut *s.* DOLATUS, where it is shown in use.

2. *Dolabra fossoria.* The instrument employed by excavators and miners, which had a long handle, like the preceding one, and a head of



similar character, furnished with a cutting edge at one side, placed parallel to the haft, and a regular pick at the other, as shown by the annexed example, from a painting in the Roman catacombs, in which it appears in the hands of an excavator. Isador. *Orig.* xviii. 9. 11., and compare the illustration *s.* FOSSOR, 1., where it is seen in use.

3. *Dolabra pontificalis.* The hatchet employed in slaughtering cattle, at the sacrifice (Festus *s. Scena*), and by butchers (Paul. *Dig.* 33. 7. 18.), which is furnished with two blades—one broad and large, like a hatchet; the other at the back, of smaller dimensions, and resembling



the cutting edge of an ordinary *dolabra*, as shown by the annexed example, from a bas-relief representing a sacrifice in the Villa Borghese.

DOLABRA'TUS. Hewn, split, formed, or fashioned with a *dolabra*. Cæs. *B. G.* vii. 73., and woodcut *s.* DOLATUS.

2. Made like a *dolabra*, or furnished with one; as *securis dolabrata*

(Pallad. i. 43.), a hatchet with a *dolabra* at the back of the blade, as seen in the preceding illustration.

DOLA'TUS. Hewn, cut, chopped, and formed into shape with the *dolabra*, as applied to objects in wood (Cic. *Acad.* ii. 31. Plin. *H. N.* xvi. 18.), and represented in the annexed

engraving, from the column of Trajan; and as the action employed in using that instrument is one of giving repeated blows, the word is also applied in the sense of beaten violently. Hor. *Sat.* i. 5. 22.

DOLI'OLUM. Diminutive of DOLIUM. Liv. v. 40. Veg. *Vet.* vi. 13. 3.

DO'LIUM(πίθος). A large-mouthed round, full-bellied *earthenware* vessel (Varro, *R. R.* iii. 15. 2. Columell. xii. 6. 1. *Ib.* 4. 5.,) of great capacity, employed to contain new wine in a body until it was drawn off into *amphoræ*, or, as we should say, bottled (Seneca, *Ep.* 36. Procul. *Dig.* 33. 6. 15.); as well as other kinds of produce, both dry and liquid, as oil, vinegar, &c. (Varro, *R. R.* i. 22. 4. Cato, *R. R.* 10. 4. and 11. 1.) The above words are used in Latin and Greek, to designate the receptacle which Diogenes adopted for his habitation (Juv. *Sat.* xiv. 308. Diog. Laert. *in vit.*); and the one into which the daughters of Danaus were condemned to empty their pitchers (Hor. *Od.* iii. 22-27. Lucian. *in Timon.* tom. 1. p. 89. Bipont.); by which the great size of the *dolium* is testified. Some originals

excavated at Antium are three inches thick, and have an inscription, declaring their capacity at 18 amphoræ, equal to 21½ of the modern Roman barrels. The illustration is copied from a bas-relief, representing the *dolium* of Diogenes. Our word *tub*, which is commonly adopted as the translation of *dolium*, gives an incorrect notion of the object, which was made of baked earth, though of sufficient size to contain a man, as the oil jars used at this day in Italy, and those of the well-known story of the Forty Thieves, in the Arabian Nights.

2. *Dolium demersum, depressum, defossum.* A *dolium* sunk partially into the sand which formed the floor of a wine cellar. (See the illustration *s.* CELLA, 2.) This method was considered the best for keeping wine which had not a strong body; but if it was of a generous quality, the *dolium* containing it stood upon the ground. Plin. *H. N.* xiv. 27. Columell. xii. 18. 5.

DOLON or DOLO (δόλων). A long and strong stick, with a small sharp iron point at the extremity. Virg. *Æn.* vii. 664. Varro, *ap.* Serv. *ad l.*

2. A sword stick, in which a poniard is concealed (Serv. *ad* Virg. *Æn.* vii. 664. Isidor. *Orig.* xviii. 9. 4. Suet. *Claud.* 13. Plut. *T. Gracch.* 10.); whence appropriately transferred to the sting of a fly. Phædr. iii. 6. 3.

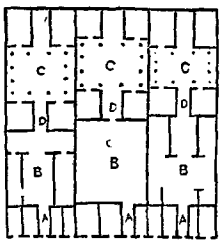
3. A small *fore-sail* on a ship with more than one mast, carried over the prow, and attached to the foremast (Isidor, *Orig.* xix. 3. 3. Liv. xxxvi. 44. Polyb. xvi. 1. 2.), as is clearly

seen in the annexed illustration, from a bas-relief of the Villa Borghese. If

the vessel had three masts, and, consequently, three sails, the *dolon* was the smallest of the three. Pollux, i. 91.

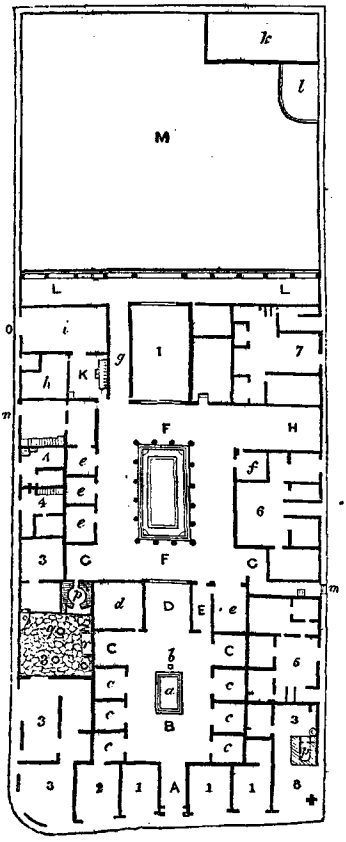
DOMUS. A *private house*, occupied by a *single* proprietor and his family, as contradistinguished from the *insula*, which was constructed for the reception of a number of different families, to whom it was let out in lodgings, flats, or apartments.

The Roman houses were usually built upon one fixed plan, varying only in the size, number, and distribution of the apartments, according to the wealth of the owner, or the particular nature of the ground plot on which they stood. They were divided into two principal members: the *atrium*, or *cavædium*, with its appropriate dependencies all round; and the *peristylium*, with its appurtenances beyond, which were connected by an intermediate room, the *tablinum*, and one or two corridors, *fauces*, or sometimes by both. These several apartments constituted the nucleus of the edifice on its ground-plan, and are constantly found in every Roman house of any size; their relative situations were always fixed; and they were constructed according to a received model, which was never deviated from in any important particular, as shown by the annexed illustration,



representing the ground-plan of three small houses, side by side, in one of the streets of Rome, from the marble map of the city, now preserved in the Capitol, but executed in the age of Septimus Severus. A A A, the *prothyrum*, or entrance passage from the street; B B B, the *atrium*, or *cavædium*; C C C, the *peristylium*; D D D, the *tablinum*, or passage-room which connects the two principal divisions of the building. Of the other pieces not marked by letters of reference, those by the side of the doors facing the street were shops; those in the interior, eating, dwelling, and sleeping rooms for the use of the family.

The next illustration represents



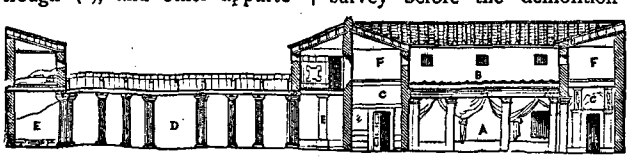
the ground-plan of a Pompeian

house, which was also, in some respects, an *insula;* for it was surrounded by streets on all sides, and some exterior dependencies with upper stories, which had no communication with the principal portion of the structure. It is introduced for the purpose of affording an idea of the general style in which houses of the better class, such as were occupied by private persons in easy circumstances, were laid out, their method of arrangement and number of conveniences; for the palaces of the great aristocracy, whether of wealth or birth, were much larger, and possessed a greater variety of parts, according to the circumstances and taste of the owner. A separate account of these, as well as of the individual members here mentioned, will be found under each distinct name, and enumerated in the classed Index. The house is known as that of Pansa, and is supposed to have been occupied by a Pompeian ædile, from the words PANSAM ÆD. being painted in red letters, near the principal entrance. A. *Ostium* and *prothyrum*, the entrance-hall, between the street door and the atrium, with a mosaic pavement, upon which the usual word of salutation, SALVE, is inlaid in coloured stones. B. The *atrium*, of the kind called Tuscan, in the centre of which is the *impluvium* (*a*), to receive the water collected from the discharge of the roofs, and a pedestal or altar (*b*) of the household gods, which it was customary to place on the impluvium. The length of the atrium is just half as long again as its breadth, as Vitruvius directs that it should be. CC. The *alæ*, or wings of the atrium, which are exactly two-sevenths of the length of the atrium, as required by Vitruvius. *cccc.* Five small *cubicula*, or chambers intended for the reception of guests, or the use of the family. D. The *Tablinum;* paved with mosaic, and open to the peristyle, so that a person who entered the house by the principal door, at A, looked through the whole extent of the edifice, the atrium and peristylium, into the œcus and garden beyond, which must have presented a very beautiful and imposing vista: it could, however, be closed, when required, with curtains, or by temporary screens. E. A corridor of communication between the atrium and peristylium, for the use of the servants, and to obviate the inconvenience of making a passage room of the tablinum. In most cases there are two corridors of this description, one on each side of the tablinum, whence they are designated by the plural *fauces*. *d.* A chamber, the use of which is uncertain; but it might have served as an eating-room (*triclinium*), a picture-gallery (*pinacotheca*), or a reception-room for visitors. This terminates the front part of the house, which includes the atrium and its dependencies. FF. The *peristylium*, which forms the principal compartment of the second or interior division of the house. It has a roof supported upon columns, which form four corridors, with an open space in the centre, containing a basin of water (*piscina*), similar to the *impluvium* of the atrium, but of larger dimensions. GG. *Alæ* of the peristyle. *eeee.* Four *cubicula;* the three on the left of the peristyle were used as dwelling-rooms; the other one, by the side of the passage E, appears to have been appropriated to the house porter (*ostiarius*), or to the slave who had the charge of the atrium (*atriensis*), as it had a direct and immediate communication with both divisions of the house, as well as the surveillance of the entrance from the side street at *m*. H. The *triclinium*, or dining-room; to which the contiguous chamber (*f*) communicating with it, and with the peristyle, was probably an appurtenance for the use of the slaves and attendants at the table. I. *Œcus*, which is raised two steps above the peristyle, and has a large window

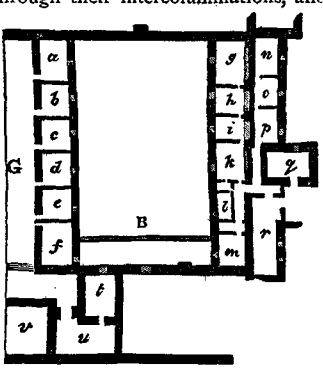
opening on a garden behind, as well as a passage (*g*) by its side, like the *faux* of the atrium, in order to give access to the garden without passing through the grand room. K. *Culina*, the kitchen, which opens at one side upon another room, or back-kitchen (*h*), furnished with dwarf walls for the deposit of oil jars, cooking utensils, &c., and at the other, upon a court-yard (*i*), adjoining another of the side streets which flank the edifice, and to which it gives access by a back door (*o*). LL. A covered gallery (*porticus* or *crypta*), running along one side of the garden (M), in one corner of which is a tank (*k*), supplied from a reservoir (*l*) by its side. This completes the *domus*, or private house, occupied by Pansa, which has four separate entrances: the principal one in front (A), and three at the sides, two for the family and visitors (*m* and *n*), and one back door (*postica*) for servants and tradespeople (*o*).

But the whole *insula* contained several additional apartments or smaller houses, some with an upper story, which were let out to different tenant shopkeepers. 1 1 1. Three shops facing the main street. 2. A shop in the same street, which has also an entrance into the *domus*, and consequently is supposed to have been in the occupation of Pansa himself, in which his steward (*dispensator*) sold the produce of his farms, such as wine, oil, &c. to the inhabitants of Pompeii, in the same way as the nobility of Florence retail out the produce of their vineyards, at the present day, in a small room on the ground-floor of their palaces. 3 3. Two baking establishments, with their ovens (*pp*), wells (*q*), a kneading trough (*r*), and other appurtenances. 4 4. Two more shops, let out to different trades. 5, 6, 7. Three small shops and houses, occupied by different tenants.

The ground-floor, thus described, constituted the principal portion of an ordinary Roman *domus* or private house, and contained the apartments occupied by the proprietor and his family; the upper story being distributed into small chambers (*cœnacula*), used as sleeping rooms, and chiefly assigned to the domestic part of the establishment; for it is an incredible supposition that the small rooms on the ground-floor, which opened upon the porticoes of the atrium and peristyle, the principal apartments of the master and mistress, could ever be intended for slaves to sleep in; and the upper story was frequently approached by a double staircase, one from the interior of the house, and the other an external one ascending from the street. (Liv. xxxix. 14.) Indications of upper floors are observable in many houses at Pompeii, and other ancient edifices; but only one actual example has ever been discovered, and that no longer exists. It belonged to a house in Herculaneum, which was entirely covered by a bed of lava, from the eruption which destroyed that city; and when excavated, the wood-work, the beams, and architraves, were found to be nearly carbonized by the action of the heat, and the walls were so much shattered by the earthquake which accompanied the eruption of 79, that the whole of the upper story was obliged to be taken down; but the sectional elevation and plan of the rooms exhibited in the two following wood-cuts was made from actual survey before the demolition took



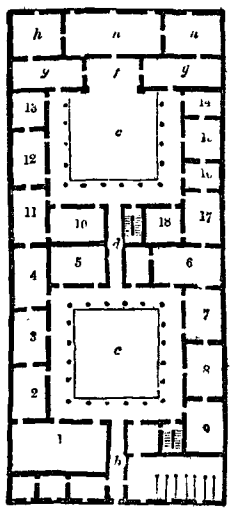
place, and consequently afford the only authentic example of this part of a Roman dwelling house now attainable. Nothing is conjectural nor restored, excepting the mere tiles of the roof, and curtains between the columns. A. Section of the atrium. The four columns seen in front supported the roof B (also marked on the subjoined ground-plan), which covered over one of the four corridors surrounding the central and open part of the atrium. Iron rods and rings for hanging curtains between the columns, as shown by the engraving, were found in their original situations when the excavation was made. They were intended to shut out the sun, which beamed down into the lateral corridors from the *compluvium*, or open space in the centre. C C. Two of the lateral corridors just mentioned which have doors at their furthest ends, opening into separate apartments, and are enclosed above by the flooring of the upper story. D. Section of the peristylium. The eight columns seen in front enclose one of the sides of an open area, which was laid out as a garden. E E. Two of the lateral corridors, which surround three sides of the peristyle, open to the garden on the side nearest to it through their intercolumniations, and



enclosed at the back by the party-wall between them and the adjacent apartments. F F. Sectional elevation of the upper story, the plan and distribution of the apartments in which is given in the wood-cut subjoined. Nos. *a* to *m*. Twelve small chambers (*cœnacula*) built over the corridors of the court below, and which received their light from windows looking down into the interior, as shown by the elevation. The first six open upon a terrace, G (*solarium*) above the garden; and, consequently, may be surmised to have been intended for the use of the proprietor, his family, and guests. Nos. *n* to *r*. Another set of small rooms, some of which have windows to the street, probably used as sleeping rooms for the slaves. Nos. *s* to *v*. Rooms probably apportioned to the female part of the establishment; as they form a suite by themselves, with a separate communication from the rest. The floors of these upper rooms are laid in mosaic work, as well as those below. The upper story only extends over two sides of the peristyle, as shown by the elevation; the other two have no superstructure above the roof which covered the garden corridor.

2. (*οἶκος*). A Greek house. No excavation has yet laid open the plan of a Greek house; consequently, any attempt to define and distribute its parts can only be drawn from incidental passages of various authors, and must be regarded as purely conjectural; but as there undoubtedly were some essential points of difference between the domestic habitations of the Greeks and Romans, a supposed plan is here inserted, upon the authority of Becker, which will at least serve to explain the terms which the Greeks employed to designate the various parts of their dwelling houses, and to give a general idea of the usual plan on which they were arranged. *a.* *αὔλειος θύρα*. The house door, or principal entrance from the street. *b.* *θυρωρεῖον, θυρών, διάθυρα*. The entrance-hall or pas-

sage; the rooms on the right and left of which afforded accommodation for stabling, for the porter's lodge, and slaves. *c.* *αὐλή*. The court and peristyle forming the first division of the house, which was appropriated to the



use of the males, and, with the different chambers distributed around it (Nos. 1—9.), formed collectively the *ἀνδρωνῖτις*. *d.* *μέταυλος*, or *μέσαυλος θύρα*. The door in the passage which separates the two principal divisions of the house, and which when closed shuts off all communication between them. *e.* The court and peristyle forming the second or interior part of the house, which was appropriated to the females, and with the various dependencies (Nos. 11—18.) situated arround it, forms collectively the *γυναικωνῖτις*. *f.* *προστάς*, or *παραστάς*. A chamber at the further end of the peristyle, probably used as a reception or retiring room by the mistress of the house. *g g.* *θάλαμος*, and *ἀμφιθάλαμος*. The principal bedchambers. *h h h.* *ἱστῶνες*. Rooms in which the women worked at the loom. *i.* *κηπαία θύρα*. The garden gate, or back door.

DONA'RIUM. The treasury of a temple; i. e., an apartment in which the presents made to the gods were preserved. Serv. *ad* Virg. *Æn.* xii. 179. Lucan. ix. 516. Apul. *Met.* p. 183.

2. A *votive offering*, or present made to the gods as a token of gratitude for some favour received, such as the recovery from sickness, or an escape from some impending calamity or accident. (Aul. Gell. ii. 10. Aurel. Vict. *Cæs.* 35.) These of course varied in value and character according to the wealth and taste of the donor, consisting of arms taken in war, tripods, altars, and valuables of any kind from persons who had means at their command; but the poorer classes made more humble offerings, such as tablets inscribed or painted with a representation of the deity miraculously interposing in their behalf, and similar to those so frequently seen suspended in Roman Catholic churches; or very generally articles in terra-cotta, which were kept for sale ready made at the modeller's shop, representing only certain portions of the body, such as an arm, hand, eye, foot, leg, &c., so that each person could purchase by itself the exact part believed to have been healed by divine assistance. The illustration affords a specimen of

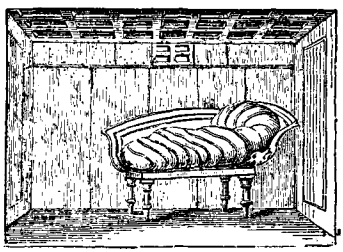
three *donaria* of this kind, all from originals in terra-cotta; a foot, two eyes, and a hand, which last has a gash in the centre, representing the wound the cure of which it was intended to commemorate.

DONATI'VUM. A largess or bounty given by the emperor to the army, as contradistinguished from *congiarium*, which was bestowed upon

the people generally. Suet. *Nero*, 7. Lamprid. *Alex. Sev.* 26.

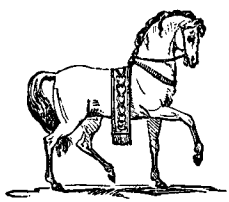
DORMITA'TOR. (*ἡμερόκοιτος*). A thief who commits depredations by night. Plaut. *Trin.* iv. 2. 20. Hesiod. *Op.* 603.

DORMITO'RIUM (*δωμάτιον*). A dormitory, or bed-chamber (Plin.



H. N. xxx. 17. Plato. *Rep.* iii. 4. Nichol. Damasc. p. 284. Tauchnitz), which appears to have been generally small, and scantily furnished, as shown by the example, representing the interior of Dido's bed-room, from the Vatican Virgil.

DORSUA'LIA. A broad band, made of richly dyed cloth, or embroidered silk, which was laid across the backs of horses upon state occasions, as in the example, from the



triumphal procession of Constantine; or upon cattle conducted to the sacrifice, of which the Arch of Titus at Rome affords several specimens. Trebell. *Gallien.* 8.

DORSUA'RIUS and DOSSUA'RIUS. A beast of burden; a pack-horse (Varro, *R. R.* ii. 10.), or ass (Id. ii. 6.), as in the example, from

the triumphal arch of Constantine.

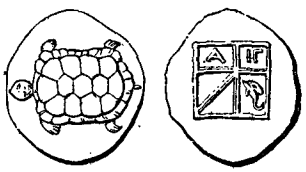
DORYPH'ORUS (*δορυφόρος*). A *halberdier;* the name given to the soldiers who formed the body-guard of the Persian kings, from the weapon they carried; but the word does not occur in Latin, excepting as the name of a celebrated statue by Polycletes (Cic. *Brut.* 86. Plin. *H. N.* xxxiv. 19. § 2.), representing one of these guards, or of a soldier armed like them.

DRACH'MA (*δραχμή*). A *drachm;* the principal silver coin of the Greek currency, as the *denarius* was of the Roman, and of which there were two standards of different weights and value—the Attic and Æginetan.

The Attic drachm, represented by the annexed wood-cut, from an original in the British Museum, of the actual size, was mostly current in the north of Greece, the maritime states,

and in Sicily. It contained six obols, and its average value was nearly equal to 9¾*d.* of our money; but when Pliny (*H. N.* xxi. 109.) speaks of the Attic *drachma* and Roman *denarius* as being of equal weight, it is to be understood that the latter had been reduced from its original standard. Hussey, *Ancient Weights and Money*, p. 47—48.

The Æginetan drachm, represented by the next wood-cut, also from an original of the same size in the British Museum, was used in Bœotia, and some parts of northern Greece, and in all the states of the Peloponnesus except Corinth. It was of a higher standard than the Attic, containing about 93 grains of pure silver, and was worth about



1s. 1¾d. of our money. Hussey, *Ancient Weights and Money*, p. 59—60.

DRA'CO. A dragon; the ensign of a military cohort, adopted from the Parthians, and introduced into the Roman army, about the time of Trajan. It was made in the image of a large dragon fixed upon a spear, having its head with gaping jaws of silver, while the rest of the body was formed of coloured cloth or skins, which, being hollow and flexible, waved about with motions like those of the reptile it represented, as the wind entered through the open mouth. Veget. *Mil.* ii. 13. Ammian. xvi. 10. 7. and 12. 39. Claud. iii. *Cons. Honor.* 138. Nemesian. 85.

2. An apparatus for heating water, in a manner which economized both time and fuel; consisting of a boiler furnished with a number of tubes set round it, like the coils of a serpent, so that the entire quantity of the liquid was exposed at the same time, and in small quantities, to the action of the fire. Senec. *Quæst. Nat.* iii. 24.

DRACONA'RIUS. The standard bearer of a military cohort, who carried the *draco*, or dragon represented in the preceding wood-cut. (Ammian. xx. 4. 18. Veg. *Mil.* ii. 7. and 13.) Ensigns of this description are frequently represented on the Columns of Trajan and Antonine amongst the barbarian troops, but not in the Roman armies, though they were introduced into them about the time of Trajan. It is from this word that the modern name of *dragoon* originated, meaning in its original sense a cavalry soldier, who followed the ensign of a dragon.

DRACONTA'RIUM. A band for the head (Tertull. *Cor. Mil.* 15.), either twisted to imitate the coils of a serpent; or, perhaps, made in the form of two serpents joined together, like the *Torquis;* see the illustration *s.* TORQUATUS, and compare Inscript. *ap.* Don. cl. 1. n. 91., *torquem aureum ex dracontariis duobus;* but worn round the head instead of the neck.

DROMO, or DROMON (δρόμων). A particular kind of ship, remarkable for its celerity, but respecting which nothing more definitive is known. Isidor. *Orig.* xix. 1. 14. Cassiodor. *Var. Ep.* v. 17.

DROMONA'RIUS. A rower in a vessel termed *dromo.* Cassidor. *Var. Ep.* iv. 15.

DUL'CIA. *Confectionery;* a general name for all kinds of sweets made with honey, as contradistinguished from *pastry,* or sweets made with meal, fruits, milk, &c. Lamprid. *Elag.* 27. and 32.

DULCIA'RIUS. A person who made *dulcia; i.e.,* a *confectioner,* as contradistinguished from a *pastry-cook.* Lamprid. *Elag.* 27. Trebell. *Claud.* 14. Veg. *Mil.* i. 7.

DUUM'VIRI. Two officers appointed to act together for various purposes; as,

1. *Duumviri jure dicundo;* two chief magistrates who administered the laws in provincial towns. Cic. *Agr.* ii. 34.

2. *Duumviri perduellionis;* two

colleagues appointed to try persons accused of the murder of a Roman citizen. Liv. i. 26. Cic. *Rabir. perd.* 4.

3. *Duumviri Navales;* two colleagues appointed upon emergencies to superintend the equipment or repairs of a fleet. Liv. ix. 30.

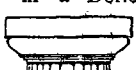
4. *Duumviri sacrorum;* two colleagues appointed to take charge of the Sybilline books, a duty subsequently transferred to the decemvirs. Liv. iii. 10.

E.

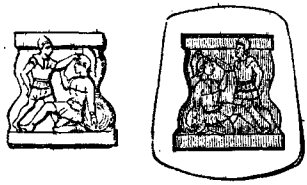
EBORA'RIUS. A carver and worker in ivory. Imp. Const. *Cod.* 10. 64. 1.

ECHI'NUS (ἐχῖνος). A hedgehog; and a sea-urchin, the shell of which was made use of by the ancients as a receptacle for medicine and other things; hence the name is given by Horace (*Sat.* i. 6. 117.) to a table utensil, formed of the same material, or modelled to imitate it; but the particular use for which he intended it to be applied is not clearly apparent. Heindorf (*ad l.*) says, a bowl for washing the goblets in.

2. In architecture. A large elliptico-circular member in a Doric capital, placed immediately under the baacus. (Vitruv. iv. 3. 4.) In the finest specimens of the order it is either elliptical or hyperbolical in its outline, but never circular; and, with the annulets under it is of the same height as the abacus. (Elmes, *Lectures on Architecture*, p. 205.) The example represents a capital from the Parthenon.



EC'TYPUS (ἔκτυπος). Formed in a mould (*τύπος, forma*), which has the device intended to be displayed impressed in it, so that the cast (*ectypum*) which comes from it presents the objects in relief, like a terra-cotta cast (Plin. *H. N.* xxxv. 43.), as will be readily understood by the annexed engravings. The right-hand one represents an ancient mould



from an original found at Ardea, and the left-hand one shows the terra-cotta cast with its figures in relief which comes out of it.

2. *Ectypa gemma*, or *scalptura;* an engraved stone which has the images upon it carved in relief, like a *cameo*, instead of being cut into it, like a seal or *intaglio*. Seneca, *Ben.* iii. 26. Plin. *H. N.* xxxvii. 63.

EDOLA'TUS. Shaped, and cut out of the rough with a *dolabra*. (Columell. viii. 11. 4. and DOLATUS); hence figuratively applied to anything which is finished with great care and nicety. Cic. *Att.* xiii. 47. Compare Varro, *ap.* Non. p. 448.

EFFIGIES. In general, any likeness, image, or effigy. But with reference to an express use of the word in the Roman *funera gentilitia* (Tac. *Ann.* iv. 9. Compare iii. 5.), see IMAGINES, 2.

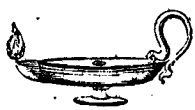
ELAEOTHESIUM (ἐλαιοθέσιον). The oiling room in a set of baths, where the oils and unguents were kept, and to which the bather retired to be rubbed and anointed. In large establishments a separate chamber was appropriated for this purpose, adjoining the *frigidarium*, or cold chamber (Vitruv. v. 11. 2), as exhibited in the illustration at p. 142., from a painting representing a set of baths in the Thermæ of Titus at Rome; where it is seen with the name written over it, filled with jars for unguents ranged upon shelves, and occupying the last chamber on the left hand, immediately adjoining the *frigidarium*, as directed by Vitruvius.

But in private baths, or in public ones of a more limited extent, such as those of Pompeii, the tepid chamber seems to have been used as a substitute. See the article TEPIDARIUM.

ELEN'CHUS. A large *drop pearl* in the shape a of pear, much esteemed by the wealthy ladies of Rome, who were fond of wearing two or three together as pendants for the ears, or dangling from the rings of the fingers. (Plin. *H. N.* ix. 56. Juv. *Sat.* vi. 459.) The example is copied from an original ear-ring, consisting of one large *elenchus*, for a drop.

E'LIX. An ancient word, expressing a broad deep furrow drawn between the ridges in corn fields, for the purpose of draining the moisture from the roots of the plant Serv. *ad* Virg. *G.* i. 109. Columell. ii. 8. 3.

ELLYCH'NIUM (ἐλλύχνιον, θρυαλλίς). The *wick* of a candle or oil-lamp; usually made with the pith of a rush, or the coarse fibres of flax, or of papyrus. (Vitruv. viii. 1. 5. Plin. *H.N.* xxiii. 41. Id. xxviii. 47.) The illlustration represents a small Roman lamp, with the wick burning.



EMBLE'MA (ἔμβλημα). *Inlaid;* but especially applied to mosaic work (Varro, *R. R.* iii. 2 4. Lucil. *ap.* Cic. *Brut.* 79.), which is composed with a number of small pieces of coloured stone, glass, or enamel set in a bed of cement. As this art was practised in various ways, we meet with several names in reference to it, each of which discriminates some one of the particular methods, such as *tessellatum*, *sectile*, *vermiculatum*, and others enumerated in the classed Index. If the present one, *emblema* is not a generic, but specific term, it may have been used to designate a description of mosaic little known, but practised in the villa of Hadrian, near Tivoli, some fragments of which have been published by Caylus (*Recueil*, vi. 86.), and consisting of *bas-reliefs* modelled in very hard stucco, which are *inlaid* with small pieces of different coloured stones and enamels, so as to have the appearance of being painted. The second meaning attached to the word *emblema* supports such a conjecture.

2. A raised ornament or figure not cast nor cut out of the solid, but affixed to some other substance as an ornamental *mount;* such, for instance, as a figure in gold rivetted upon a vase of silver, or in silver upon bronze. (Cic. *Verr.* ii. 4. 17. 22. 24.) This art was much practised and highly esteemed by the ancients; and several specimens of it have been discovered at Pompeii.

EMBOLIA'RIA. An actress who came upon the stage between the acts of a play to keep the audience amused by reciting some kind of interlude (*embolium*, ἐμβόλιον). Plin. *H. N.* vii. 49. Inscript. *ap.* Murat. 660. 4.

EM'BOLUM (ἔμβολον). Properly, a Greek word Latinized (Pet. *Sat.* 30.), meaning the beak of a ship of war, expressed in Latin by the word ROSTRUM, under which it will be explained and illustrated.

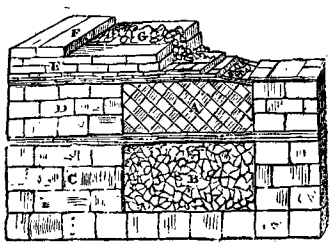
EM'BOLUS (ἔμβολος). The piston and sucker of a pump, syringe, or other similar contrivance for drawing up and discharging water. (Vitruv. x. 7.) See CTESIBICA MACHINA and SIPHO.

EMER'ITI. Roman soldiers who were discharged from military duty (Val. Max. vi. 1. 10. Ov. *Trist.* iv. 8. 21.), having served the full time required by law; viz., twenty years for the legionaries, and sixteen for the prætorians. Tac. *Ann.* i. 78. Dion. Cass. lv. 23.

EMISSA'RIUM. An *emissary;* any artificial canal formed with the object of draining off a stagnant

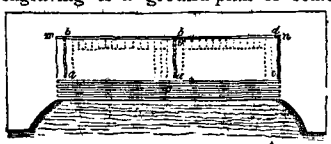
body of water. (Cic. *Fam.* xvi. 18. Plin. *H. N.* xxxiii. 21.) Remains of some stupendous works of this nature are still to be seen in Italy, constructed as emissaries for the lakes of Albano and Fucino (Suet. *Claud.* 20. Plin. *H. N.* xxxvi. 24. § 11.); the first in consequence of an alarm felt that the waters would overflow, and inundate the country; the other for the purpose of reclaiming the land with a view to cultivation. The last, which remains nearly entire, and has been cleared out and made passable by the king of Naples, consists of a tunnel more than three miles in length, a large portion of which was excavated by the hammer and chisel through a stratum of hard rock, forming the basis of the mountain through which it passes at a depth of 1000 feet below the highest summit. The remainder, which lies but a few feet below the surface of the earth, is entirely vaulted in brick; of which material the archway through which the water was discharged into the river Liris, is composed; but the embouchure fronting the lake presents a fine architectural elevation of masonry.

EMPLEC'TON (ἔμπλεκτον). A method of constructing walls introduced by the Greeks, and copied by the Roman architects, in which the outside surfaces on both sides were formed of ashlar laid in regular courses, as shown by the upper part of the annexed illustration (letter E),



and the central space between them filled in with rubble work (G), layers of cross stones (*diatoni*, F) being placed at intervals in regular courses, and of sufficient size to extend through the entire thickness of the wall from side to side, and so act as girders to bind the whole together. Virtuv. ii. 8. 7. Plin. *H. N.* xxxvi. 51.

EMPO'RIUM (ἐμπόριον). A *mart* or *factory; i.e.*, a large building, containing ranges of bonding warehouses, in which foreign merchandize, brought by sea, was deposited, until disposed of to the retail dealers. (Vitruv. v. 12. 1.) The site was always enclosed by lofty walls, and often strongly fortified (Liv. xxi. 57.), if the town which contained the emporium was situated in an exposed part of the country. The annexed engraving is a ground-plan of some



very extensive ruins on the banks of the Tiber under the Aventine hill, believed to be the remains of the emporium of Rome. (Liv. xxxv. 10.) The single line outside shows the circuit of the external wall enclosing the factory; *o*, a flight of steps leading down to the river, as mentioned by Livy; *a b*, and *c d*, portions of wall containing the colonnades down to the river side, as directed by Vitruvius; *m* to *n*, remains of the walls which enclosed the range of warehouses. The parts actually remaining when the survey was made are marked by the dark lines; but it will be perceived that these remains are sufficiently extensive to authorize the completion of the circuit, as given in a lighter tint.

EM'POROS (ἔμπορος). Properly, a Greek word, and, consequently, illustrative of Greek customs; but used in a Latin form by Plautus (*Merc.* Prol. 9.), and Ausonius

(*Epist.* xxii. 28.). It designates a person who acted in the double capacity of merchant and seaman; being appointed by some shipowner or capitalist to a vessel which he conducted on a voyage of traffic for the advantage of his employer; hence, in Plautus (*l. c.*), he is styled *emphoros Philemonis; i.e.*, who imports for his principal Philemon.

ENCAR'PA (ἔγκαρπα). Festoons of fruit and flowers, employed as a

decorative ornament in sculpture or painting (Vitruv. iv. 1. 7.), as shown by the example, from a Roman sepulchral monument.

ENCAUS'TICA (ἐγκαυστική). The art of encaustic painting; *i.e.*, in colours mixed with wax, and afterwards hardened by the action of fire. This art, as practised by the ancients, is now lost, nor has the process actually adopted by them ever been thoroughly ascertained; although the Count Caylus imagined that he had discovered the secret, and wrote an express treatise on the subject. They appear to have pursued several methods, and to have conducted the operation in very different ways: either with colours mixed with wax, laid on with a dry brush, and then burnt in with a cautery (*cauterium*); or by marking out the drawing with a hot etching iron (*cestrum*) upon ivory, in which process wax does not appear to have been used at all; or, lastly, by liquifying the wax with which the colours were mixed, so that the brush was dipped into the liquid compound, and the colour laid on in a fluid state, as it is with water colours, but subsequently smoothed and blended by the operation of heat. Plin. *H. N.* xxxv. 41. *Ib.* 39. Vitruv. vii. 9. Ov. *Fast.* iii. 831.

ENCOMBO'MA (ἐγκόμβωμα). Properly, an article of Greek attire; viz., a sort of apron tied round the body in a knot (whence the name arose), and worn by slaves to keep the tunic clean (Longus. ii. 33.), by young girls (Varro, *ap.* Non. *s. v.* p. 542.), and also on the comic stage. (Jul. Pollux, iv. 18.) Both of these latter uses are exemplified by the annexed figure of a young female, playing on the double pipes, from a marble bas-relief representing a scene from some play.

EN'DROMIS. A large blanket, or wrapper of coarse woollen cloth, in which it was customary to envelope the body in order to prevent the chance of taking cold after the violent exertions of gymnastic exercises (Juv. iii. 103. Mart. iv. 19. Id. xiv. 126.) It is frequently depicted in scenes illustrative of life in the gymnasium, upon figures in repose, similar to the one in the annexed engraving, from a fictile vase, representing a youth who has just gone through his exercises, standing before his teacher; but though the word itself is Greek, and has especial reference to the customs of that people, it is only amongst the Latin authors that it occurs in the sense explained. Compare No. 3.

2. *Endromis Tyria.* A wrapper of similar character and object, but

of a finer texture, adopted by the Roman ladies, who addicted themselves to masculine habits, and affected the same pursuits as men. Juv. vi. 246.

3. (*ἐνδρομίς*). In Greek, the word has a very different meaning, being employed to designate the boots originally invented and worn by the

Cretan huntsmen (Nonn. *Dionys.* v. p. 154.), and thence adopted by the Greek artists as the characteristic chaussure of Diana in her quality of a huntress. (Callim. *Hymn. in Dian.* 16. Jul. Pollux, vii. 93.) Consequently, they are seen on a great number of statues of that goddess, on which they appear like the example in the annexed illustration, from a bronze of Herculaneum, with the *toes exposed*, and a broad band just above them (*fascia primos sistitur ad digitos*, Sidon. Apoll. *Carm.* ii. 400.), to which the two side leathers are attached. These open down the front, but are pierced with holes on their edges, for the thong to pass through which binds them on the legs, in the same manner as with our lace-up boots (Galen. *Comment. in Hippocr. de Articul.* and Spanheim *ad* Callim. *l. c.*) The cross laces, which are omitted in our bronze, may be seen on other statues. (*Mus. Chiaramont.* tav. 17. *Mus. Pio-Clem.* ii. 15. iii. 38.) The Latin poets always dress Diana in *cothurni*, which were close boots, enveloping the whole foot (see COTHURNUS, and the illustrations there given); but *ἐνδρομίδες* received their name because they were peculiarly fitted for persons who required great activity and agility in *running* (Galen. *l. c.*); which, it is obvious, would be materially assisted by the free play allowed to the foot from the exposure of its extremities, instead of the whole being constrained by an upper leather; consequently, they are appropriately worn in this form by a Faun and by a shepherd, in the Neapolitan Museum. (*Mus. Borb.* viii. 23. *ib.* 25.) These considerations as well as the uniform testimony of ancient statues, seem to warrant the distinction above drawn, though it does not depend upon any positive verbal authority; while at the same time, it helps to explain the real difference between the names of three kinds of hunting boots commonly received as synonymous terms: *κόθορνος*, which reached up to the calf, was laced in front, but covered the entire foot; *ἐνδρομίς*, also reaching up to the calf, and laced in front, but leaving the toes uncovered; and *ἀρβύλη*, a half boot, laced in front, but only reaching up to the ankle.

ENSIC'ULUS (*ξιφίδιον*). Diminutive of ENSIS; a little sword, for a child's toy. Plaut. *Rud.* iv. 4. 112. and CREPUNDIA.

ENSIS (*ξίφος*). A sword. Used mostly by the poets, but synonymous with GLADIUS. (Quint. x. 1. 11.) See also FALX, 6.

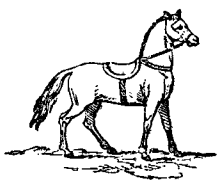
EPHEBE'UM (*ἐφηβεῖον*). A spacious apartment in the Greek gymnasium, where the youths performed their exercises in the presence of their masters. (Vitruv. v. 11. Strabo, v. 4. 7.) See the illustration *s.* GYMNASIUM (letter c), which will give an idea of its usual locality and relative size, as compared with the other divisions of the establishment.

EPHE'MERIS (*ἐφημερίς*). A *journal* or *diary*, kept by an individual, in which he noted down the daily occurrences, actions, or expenditure. Cic. *Quint.* 18. Nepos, xxv. 13.

EPHIPPIA'RIUS. A saddler, who makes *ephippia*. Inscript. *ap.* Fabrett. p. 712. n. 339.

EPHIPPIA'TUS. One who rides upon a saddle pad (EPHIPPIUM) instead of the bare back. See the illustrations *s.* EQUES. Cæs. *B. G.* iv. 2.

EPHIP'PIUM (ἐφίππιον). A *pad saddle* for horses (Varro, *R. R.* ii. 7.



15. Cæs. *B. G.* iv. 2.), used by the Greeks and Romans. It is very commonly represented in works of art as a piece of cloth doubled several times into a thick square pad (see the second illustration *s.* EQUES); but also occurs in many instances under the form of a regularly stuffed pad, like the annexed example, from the Antonine Column. Similar ones are likewise seen in the paintings of Herculaneum and Pompeii, and on the arch of Septimius Severus; but the pad is more frequently concealed by the housings (*stragula*), which covered both sides of the animal.

EPH'ORI (ἔφοροι). Literally, *overseers;* but the word was especially used as the title of five magistrates elected annually by the people of Sparta, to whom very great political powers were entrusted, which enabled them to exercise a control over the kings and all the other magistrates; and thus, in the Dorian constitutions, the Ephori enjoyed a position somewhat analogous to that of the tribunes at Rome. Aristot. *Polit.* ii. 10. Cic. *Leg.* iii. 7.

EPIB'ATÆ (ἐπιβάται). *Marines* of the Greek navy; a body of troops who served exclusively on board ship, entirely distinct from the land forces, from the seamen, and the rowers. (Herod. vi. 12. Hirt. *B. Alex.* 11. Vitruv. ii. 8. 14.) The Romans designated the *marines* of their navy by the term CLASSIARII.

EPICH'YSIS (ἐπίχυσις). A Greek *jug*, with a small and narrow lip, out of which wine was poured at an entertainment into the cup from which it was drunk; and adopted by the Romans, as they advanced in civili-

zation, instead of the less elegant *guttus*, previously used by them for a similar purpose. (Plaut. *Rud.* v. 2. 22. Varro, *L. L.* v. 124.) The illustration represents an *epichysis*, with the receiving cup of glass, from a Pompeian painting, and a Nereid pouring wine out of one into a *patera*, from a painting of Stabia. In all the numerous pictures of Pompeii, &c., which represent the act of pouring wine from a *jug*, the jug is constantly formed with a small neck and narrow lip, like those exhibited above; which identifies the *epichysis*, and establishes its difference from the *ewer*, or water jug (*gutturnium*, πρόχοος), which had a thicker throat and wider lip.

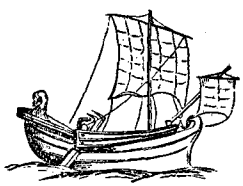
EPICO'PUS (ἐπίκωπος). Properly, a Greek word, used to designate a *row* boat, as contradistinguished from a sailing vessel. Cic. *Att.* xiv. 16.

EPIC'ROCUM (ἐπίκροκον). Properly, a Greek word, used to designate a woman's garment; but whether it meant of a fine texture, or of a saffron colour, is matter of doubt, for it may be derived from κρόκη (*subtemen*), or from κρόκος (*crocus*). Nævius *ap.* Varro, *L. L.* vii. 5. Varro, *ap.* Non. *s.* Habitare, p. 318. Festus, *s. v.*

EPIDIP'NIS (ἐπίδειπνις). Properly, a Greek word, which designates the last course at a dinner. Pet. *Sat.* 69. 6. Mart. *Ep.* xi. 31.

EPID'ROMUS (ἐπίδρομος). A running rope attached to the neck of a tunnel net (*cassis*), and passing through a set of rings affixed to the mouth of the purse, by pulling which the huntsman, who lay in ambush, closed the net like a bag, when the game had been driven into it. Plin. *H. N.* xix. 2. § 2. Jul. Poll. v. 29. Xen. *Cyneg.* vi. 9.

2. The sail on the mast nearest to the stern in vessels fitted with more



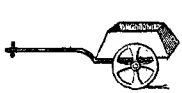
than one mast. (Jull. Poll. i. 91 Isidor. *Orig.* xix. 3. 3.) Pollux and Isidorus differ in some degree from each other, the one giving the name to the sail, the other to the mast; but probably the term included the mast with the sail belonging to it. The illustration is copied from a bas-relief of the Villa Borghese.

3. Enumerated by Varro (*R. R.* xiii. 1.) amongst the articles necessary for the furniture of an oil press room (*torcularium*), but without any context to explain what is meant.

EPIGRUS. See EPIURUS.

EPILIM'MA. A sort of unguent of the cheapest and most common description. Festus. *s. v.*

EPIRHE'DIUM. A hybrid word, composed from the Greek preposition ἐπί and the Gallic term *Rheda;* the true meaning of which is not settled. Scheffer and Ginzrot believe it to have been a square or oblong

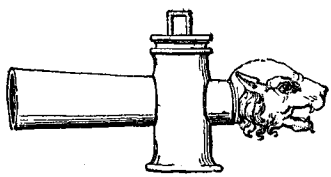


cart, enclosed with four sides, in the same manner as the *rheda*, and consequently to be represented by the annexed figure, from a bas-relief in the Museum at Verona. Others consider that the word has reference only to the ornamental decorations of a *rheda*, or that it designates the harness of the horses which drew it. Juv. *Sat.* viii. 66. Schol. Vet. *ad. l.* Scheffer, *R. V.* ii. 23. Ginzrot, *Wagen und Fahrwerke*, xviii.

EPISTOLA (ἐπιστολή). A *letter*, written upon paper for transmission to an absent person, as distinguished from one written upon waxed tablets. (Cic. Cæs. Tac. Mart. *Ep.* xiv. 11. *chartæ epistolares.* Plin. *H. N.* xiii. 21. Franz.) The illustration represents

a letter folded and sealed, with its direction, as represented by a painting on the walls of a house at Pompeii, in which it is accompanied by various implements employed for writing, both on paper and wax. It is engraved in the Mus. Borb. xiv. *tav.* A and B. 1852. where the address upon it is thus decyphered, MARCO. LUCRETIO. FLAMINI. MARTIS. DECURIONI. POMPEI—To Marcus Lucretius, Priest of Mars, Decurion, Pompeii.

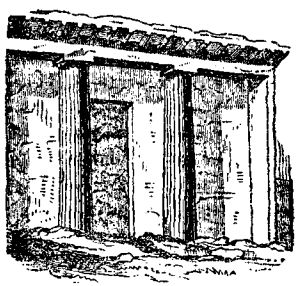
EPISTOM'IUM (ἐπιστόμιον). The cock of a water pipe, or of any vessel containing liquids to be drawn off in small quantities when required. (Vitruv. ix. 8. 11.) The illustration



represents an original bronze water cock found at Pompeii, similar in

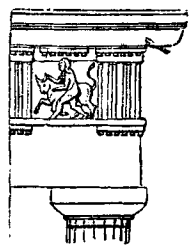
constructive principle to those now in use, but of a more tasteful design. Seneca says (*Ep.* 86.) that in his day the baths of Rome, even for the common people, were furnished with silver cocks.

EPISTYLIUM (ἐπιστύλιον). Properly, a Greek word adopted by the Roman architects to designate the architrave or main beam laid horizontally over the capitals of a column, from one to the other, in order to form a continuous bed for a superstructure to rest upon. When



the architrave was made of timber, it was properly called *trabs;* when of stone or marble, *epistylium*, though that word, as a general term, may with equal correctness be applied to both. (Vitruv. iii. 5. 11. Varro, *R. R.* iii. 5. 11. Festus, *s. v.*) The example, from a tomb sculptured in the rock at Beni Hassan, explains the original use and early application of the epistylium to columnar architecture. In this instance, it has no other members over it; merely forming a connecting surface for the roof (*tectum*) to rest upon; but the next engraving shows its finished state as one of the principal members of an entablature.

2. *Epistylia;* in the plural, *the epistyles;* which comprise the whole superstructure above the abacus of a column, forming what our architects term collectively the *entablature*, otherwise divided by them into three distinct members; the architrave (*trabs*, or *epistylium*,) at bottom; the frieze (*zophorus*) next above; and the cornice over all, for which the Romans had no collective name, but always described it by enumerating the separate members which it contained. See CORONA, 15.



EPITHALAMIUM (ἐπιθαλάμιον). The nuptial song, sung in chorus by a company of young girls outside the door of the bridal chamber. Quint. ix. 3. 16. Theocr. *Id.* 18.

EPITOXIS. (Vitruv. x. 10. 4.) A particular part of the *catapulta*, in which, as it is conjectured, the missile was placed.

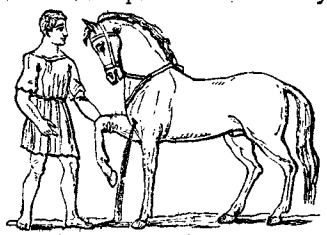
EPITYRUM (ἐπίτυρον). An eatable composed of the flesh of the olive seasoned with oil, vinegar, rue, mint, &c. (Cato, *R.R.* 119.); more common in Greece and Sicily, than in Italy. Varro, *L. L.* vii. 86. Columell. xii. 49. 9.

EPIURUS (ἐπίουρος). A wooden pin used as a nail (Isidor. *Orig.* xix. 19. 7. Pallad. xii. 7. 15.); but the readings differ, some having *epigrus* and ἐπίκουρος.

EPULONES. The members of one of the four great religious corporations at Rome, originally composed of three persons (*triumviri epulones*, Liv. xxxi. 4.), but afterwards increased to seven (*septemviri epulones*, Lucan. i. 602.); whose chief duty consisted in preparing a sumptuous banquet, termed LECTISTERNIUM, for Jupiter and the twelve gods, upon occasions of public rejoicing or calamity (Festus, *s. v.*), when the statues of the deities were placed upon couches in front of tables (Val. Max. ii. 1. 2.), spread with delica-

cies, which the Epulones afterwards consumed.

EQUA'RIUS, sc. *medicus* (ἱππίατρος). A *horse doctor*, or *veterinary surgeon*. (Val. Max. ix. 15. 2.) The illustration represents a veterinary,



and shows the ancient manner of bleeding horses, from a Roman bas-relief discovered in the south of France.

2. Absolutely; a groom or stable boy. (Solin. 43.) Same as EQUISO.

EQUES (ἱππεύς). In a general sense, any one who sits upon a horse, a *horseman* or *rider*. (Mart. *Ep.* xii. 14.) Both the Greeks and Romans rode without stirrups, and either upon the bare back (Varro, *ap.* Non. p. 108. Mercer), as in the annexed engraving, representing an Athenian youth, from the Panathenaic frieze (compare the illustrations *s.* CELES

and DECURSIO, which are Roman); or upon a saddle pad (*ephippium*), which is mostly covered and concealed by a piece of coloured cloth thrown over it (see the next and subsequent illustrations); but never upon a regular saddle made, like ours, upon a tree or frame, which was a late invention, towards the decline of the Empire. The women rode sideways, like our own, upon a pad, or *ephippium*, as is proved by the expressions *muliebriter equitare*, or *equo insidere* (Ammian. xxxi. 2. 6. Compare Achill. Tat. *de Amor. Clitoph. et Leucip.* Agathias iii.), which is represented in the bas-relief engraved by Cuper (*Mon. Ant. Ined.* p. 199.) and many imperial medals. The same fashion was also adopted sometimes by men, as shown by the annexed illustration, representing a Pompeian gentleman taking a country ride, from a landscape painting in that city.

2. A *knight; i.e.*, one of a body originally, as is supposed, appointed by Romulus, and consisting of three hundred men selected from the patrician families, who served on horseback, and were mounted at the public expense, to act as a garde du corps for the king. Their numbers, however, were considerably increased at different periods, and a property qualification, instead of birth, made essential for admission into the body, which thus constituted the cavalry branch of the old Roman armies, and formed a separate order in the state, distinguished from the senatorian by the outward badge of the CLAVUS ANGUSTUS, and from the commonalty by a gold ring on the finger. As this class had ceased to serve in a distinct military capacity before the termination of the republic, and the remaining monuments which delineate military scenes are all posterior to that period, we have no genuine representation of a Roman knight of this description, beyond what is afforded by the devices on some of the censorial coins, which are too small

and imperfect to give minute or characteristic details. They appear, however, on these coins simply draped in the tunic (*tunica*), and holding a horse by the bridle before the censor, who sits in his curule chair; which accords so far with the account of Polybius (vi. 25.), who says that the old Roman cavalry had no body armour before their intercourse with the Greeks had taught them to adopt the same accoutrements as the horse soldiers of that country.

3. A *cavalry trooper;* who did not receive his horse from the state, but possessed sufficient means to mount himself, and so avoid the greater

hardship of serving on foot. (Liv. v. 7. Id. xxxiii. 26. Cæs., &c.) These troops received pay from the state, and eventually constituted the Roman cavalry, after the regular equestrians had ceased to do military duty. Soldiers of this class are frequently represented on the columns and triumphal arches of the Imperial period, similar to the figure annexed, from the Column of Antoninus, in a helmet, and with a cuirass of scale armour, a lance, small round shield, no stirrups, and pad saddle covered with housings.

4. *Eques legionarius.* A *legionary trooper;* evidently, as the epithet implies, distinct from the knights, and from ordinary cavalry, which was usually stationed on the wings, and very frequently furnished by the allies. The name leads naturally to the conclusion that these men formed a body of heavy-armed cavalry, like the infantry of the legion; and the annexed figure from the Column of Antoninus

so far confirms the conjecture, as it shows that in that age at least there was a class of mounted Roman troops who wore cuirasses of exactly the same description as the legionary of the same period, as will be seen by comparing the illustrations *s.* LEGIONARIUS and LORICA SQUAMATA, with the present figure, the lower portion of which is concealed in the original by the groups before it. Liv. xxxv. 5. Veg. *Mil.* ii. 2.

5. *Eques prætorianus.* See PRETORIANI.

6. *Eques sagittarius.* A *mounted archer;* a class of troops mostly composed of foreign auxiliaries; but also equipped by the Macedonians (Quint. Curt. v. 4.), and the Romans (Tac. *Ann.* ii. 16.), who sometimes armed

their own citizens in that manner, at least under the Empire, as shown by

the annexed example, which represents a Roman soldier on the Column of Antoninus.

7. *Eques cataphractus.* See CATAPHRACTUS.

8. *Eques alarius.* The *allied* cavalry which accompanied the Roman legions, so termed because they were always stationed upon the wings. Liv. xl. 40. Cæs. *B. G.* i. 51.

9. *Eques extraordinarius.* A trooper selected from the allied cavalry, and formed into a picked body for the service of the consuls. Liv. xl. 31. and 27. Id. xxxiv. 37.

10. A mounted gladiator, who fought like a cavalry soldier, on

horseback (Inscript. *ap.* Orelli, 2569. 2577.); two of whom are shown in the annexed engraving, from a bas-relief on the tomb of Nævoleia Tyche at Pompeii. It will be perceived that their armour assimilates closely with the figure of the legionary trooper, No. 4.

EQUI'LE (ἱππόστασις). A *stable for horses.* (Varro, *R. R.* ii. 7. 15. Suet. *Cal.* 55.) The engraving re-

presents an ancient stable on the bay of Centorbi in Sicily, probably the only genuine specimen of such buildings now remaining. It is constructed of masonry, and vaulted at the top: is not divided into stalls, each animal being separated from his neighbour by a swinging bar, if necessary The manger, which recedes gradually inwards from the top, is also of masonry, and divided into a number of cribs (φαρνώματα), a separate one for each horse, and not formed in one long line, common to all. The rope of the head stall passed through a small aperture in front of each crib, and was fastened by a block on the opposite side of the wall, which will be readily understood from the drawing and the horse introduced for that purpose.

EQUI'SO. A groom who leads out horses to exercise. Varro, *ap.* Non. *s. v.* pp. 105. 450. Val. Max. vii. 3. *Ext.* 1. 2.

2. *Equiso nauticus.* One who tows a boat up the stream by a rope. Varro, *ap.* Non. *Il. cc.*

EQUU'LEUS. Literally, a young horse, or colt; whence transferred, in a special sense, to a wooden machine upon which slaves were placed to extract evidence from them by torture. (Cic. *Mil.* 21. Quint. Curt. vi. 10.) The ancient writers have not left any description by which the exact nature of this contrivance can be ascertained; and their artists never depicted scenes calculated to awaken painful emotions. But the expressions used to describe the treatment of the sufferer—*in equuleo;* or *in equuleum impositus*—lead to the conjecture that it was something in the nature of the *crux*, and the punishment a sort of impale-

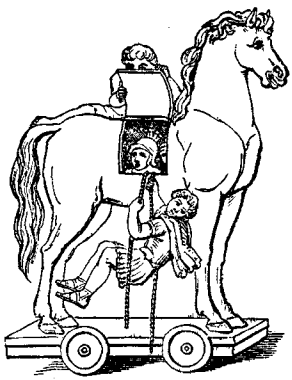
ment; the criminal being made to sit bare on a sharp point, with heavy weights attached to his arms and legs, in order to increase the natural pressure of the body, as shown by the annexed engraving, which represents an instrument of punishment formerly used at Mirandola, in the north of Italy, and which, in confirmation of the suggestion, was called by the same name, the colt, *il cavaletto*.

EQUUS. A *stallion;* properly distinguished from *equa*, a mare, and from *canterius*, a gelding.

2. *Equus publicus.* The horse allotted by the state to each of the old Roman knights (*equites*), for the performance of cavalry duty, which was purchased and kept at the public expense. Liv. v. 7. Cic. *Phil.* vi. 5. Plin. *H. N.* xxxiii. 9.

3. *Equus curtus.* A horse which had its tail docked (Prop. iv. 1. 20.); not a common practice amongst the ancients. Horace applies the same epithet to a mule (*Sat.* i. 6. 104.), apparently in disparagement; but a crop-tailed horse was offered annually as a sacrifice to Mars (Festus, *s. October equus*); and possibly the small bronze cast, from which the annexed figure is copied, was intended to commemorate that custom.

4. *Equus Trojanus.* The Trojan horse, by means of which the Greek soldiery enclosed in its belly were enabled, according to the fable, to open the gates of Troy to their comrades, and thus captured the city. (Cic. *Muren.* 37. Hygin. *Fab.* 108.) Many ancient representations of this stratagem remain in painting, sculpture, and engraved gems, corresponding generally with the figure annexed, which is copied from a miniature in the Vatican Virgil, showing the platform and wheels by which it was moved, the door which Sinon opens to let the inmates out, who descend to the ground by sliding down a



rope, all as minutely detailed by Virgil, *Æn.* ii. 257—264.

5. *Equus bipes.* A *sea-horse;* a monster composed of the fore-hand and two front legs of a horse, with the body ending in a fish's tail; fabulously and poetically attached to the marine chariot of Neptune and Proteus. (Virg. *Georg.* iv. 389. *Pervigil. Ven.* 10.) The example is from a Pompeian painting.

6. *Equus fluviatilis.* The river horse, or hippopotamus. Plin. *H. N.* viii. 30.

7. *Equus ligneus.* Poetically, for a ship. Plaut. *Rud.* i. 5. 10.

8. A battering engine for beating down walls (Prop. iii. 1. 25.); subsequently, and better known by the name of the *ram.* (Plin. *H. N.* vii. 57.) See ARIES.

ERGASTULA'RIUS. A person who had the charge of superintending

an *ergastulum*, and the slaves confined in it. He acted as gaoler and taskmaster, to see that their work was done, and was himself a slave, though placed in a confidential office. Columell. i. 8. 17.

ERGAS'TULUM. A sort of prison and place of correction attached to the farms and country villas of the Romans, in which those of the slave family who were kept in fetters (*compediti, nexi, vincti*) were lodged and made to work in irons; whereas, the rest, who were not chained, were provided with separate accommodation (*cellæ, contubernia*), in other parts of the establishment. (Columell. i. 6. 3. Compare 8. 16. Apul. *Apol.* p. 482. Brut. *ad* Cic. *Fam.* xi. 13.) As Columella recommends that such places should be constructed underground, we may conclude that it was not the universal practice to do so.

ERGAS'TULUS. A slave condemned to the *ergastulum*. Lucil. *Sat.* xv. 8. ed. Gerlach.

ER'GATA (ἐργάτης.) A *capstan* or *windlass*, for drawing up vessels on to the shore, and for moving heavy weights generally. Vitruv. x. 4.

ERICIUS. Literally, a hedgehog; a name also given to a contrivance for defending the gates of a camp or any fortified place, consisting of a long beam, studded with iron spikes, and planted across the opening that required defence. (Cæs. *B. C.* iii. 67. Sallust, *Hist. ap.* Non. p. 555.) The beam across the gateway represented in the engraving *s.* CATARACTA, 3., if furnished with spikes, would afford an example of the *ericius*.

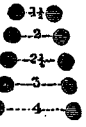
ES'SEDA or ES'SEDUM. An uncovered car or cart, upon two wheels, open in front, but closed behind, and drawn by two horses, commonly used in warfare by the ancient Britons, Gauls, and Belgæ. (Cæs. *B. G.* iv. 33. Id. v. 16. Virg. *Georg.* iii. 204. Serv. *ad l.*) The Romans also constructed carriages after the same model, which they employed for ordinary purposes, and designated by the same name (Cic. *Att.* vi. 1. Ov. *Pont.* ii. 10. 34. Suet. *Gal.* 51.); but no representation either of the original British car, or of the Roman imitation of it, is known to exist in any authentic monument.

ESSEDA'RIUS. A British, Gaulish, and Belgic warrior, who drove and fought from a war car (*essedum*) in the manner described by Cæsar (*B. G.* iv. 33.). Cic. *Fam.* vii. 6.

2. A captive from either of the above nations, who was made to exhibit his national mode of fighting, from the *essedum*, as a gladiator in the Roman amphitheatre. Suet. *Cal.* 35. *Claud.* 21.

EURI'PUS (εὔριπος.) Any artificial canal, or water course, of greater or lesser extent, such as were made to ornament a villa (Cic. *Leg.* ii. 1. Seneca, *Ep.* 83.); to afford a body of water for the display of amphibious or aquatic animals from foreign parts as a spectacle (Plin. viii. 40.); and especially, a moat filled with water constructed by Julius Cæsar round the interior of the Circus Maximus (Suet. *Cæs.* 39. Plin. *H.N.* viii. 7.). in order to protect the spectator from the sudden irruption of any animal, when hunts and shows of wild beasts were exhibited in it. This was afterwards filled up by Nero (Plin. *l. c.*); and the name of *euripus* transferred, at a subsequent age, to the barrier (*spina*) which ran down the centre of the course. Tertul. *adv. Hermog.* 31. Sidon. *Carm.* xxiii. 356.

EUSTYLOS (ξύστυλος). A colonnade in which the intervals between the columns have the width of two diameters and a quarter; the style considered to be the most perfect in respect of solidity of structure, beauty of appearance, and general convenience. (Vitruv. iii. 2. 1.) The annexed diagram shows the five different kinds of intercolum-

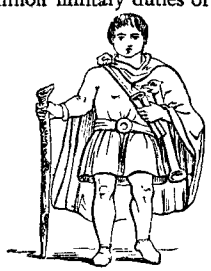


niation used by the ancients, with their relative intervals, amongst which the eustyle occupies the third line.

EVERRIC'ULUM. The ordinary fishing-net (Varro, *R. R.* iii. 17. 7. Apul. *Apol.* p. 457. Non. *s. v.* p. 34); which as represented in the annexed wood-cut, from a fresco

painting in the palace of Titus at Rome, appears to have been very similar to those used by the fishermen of our own days.

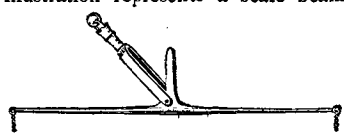
EVOCA'TI. Veterans who had served their time, but enlisted again as volunteers. They were not subject to the common military duties of the gregarian or legionary soldier, but seem to have held a superior rank, and to have acted in the capacity of centurions, whose costume and badges of distinction they enjoyed; being represented on sepulchral monuments with the vine-rod (*vitis*) in one hand, a sword on the left side (*parazonium*), and a roll of paper, indicating, perhaps, their carte of discharge, in the other; as shown by the annexed figure, from a sepulchral marble, which also bears the inscription AUR . JULIANUS . EVOC. Cic. *Fam.* iii. 6. Cæs. *B. G.* vii. 65. *B. C.* i. 17.



2. The same title was subsequently conferred upon a body of young men selected from the equestrian families, and formed into a corps, by the Emperor Galba, to which the duty of keeping guard at the doors of the imperial bed-chamber was entrusted. Suet. *Galb.* 10.

EXACISCULA'TUS. Dilapidated, destroyed, or pulled out with a "pick" (*acisculus*); a common way of breaking into tombs, for the purpose of stealing the valuables deposited in them. Hence, the word is of frequent occurrence on sepulchral inscriptions, in the form of a caution to the public against the commission of such an offence. Inscrip. *ap.* Mur. 1028. 2. *ap.* Don. cl. 12. n. 27.

EXA'MEN. The tongue on the beam of a balance, rising perpendicularly from the beam, and oscillating within an eye affixed to the same, by which it serves to point out the equality or inequality of weight between the objects in the scale. (Virg. *Æn.* xii. 725. Pers. *Sat.* i. 6.) The illustration represents a scale beam



furnished with such a tongue and eye, from an original of bronze preserved amongst the Roman antiquities in the British Museum.

EXASCIA'TUS. Hewn out of the rough and into shape, with a carpenter's adze (*ascia*); and as this was the first operation before finishing and polishing with other and finer tools, the expression *opus exasciatum* implies a work already somewhat advanced; i. e., in which all the preliminaries have been successfully got through. Plaut. *As.* ii. 2. 93.

EXCALCEA'TUS. Literally, without shoes (*calcei*, Suet. *Vesp.* 7.); thence, in a special sense, a *comic actor* (Seneca, *Ep.* 8.), as contradistinguished from a tragic one (*cothurnatus*), who wore upon the stage a close boot, which enveloped the whole foot; whereas the chaus-

sure of the comedian was not a close shoe or regular *calceus*, but a mere

sole bound on with leather straps, which left the toes and great part of the foot exposed, as shown by the annexed figure, from a bas-relief representing a comic scene.

EXCUBITO'RES. *Sentries* and *watchmen*, including those who performed military as well as civil duties (Cæs. *B. G.* vii. 69. Columell. vii. 12.), and who kept watch by night or day (*excubiæ*); in which respect they are distinguished from *Vigiles*, a name given only to night watches.

2. Under the Empire, the same term was specially applied to a body of soldiers belonging to the imperial cohort, to whom the duty of guarding the emperor's palace was entrusted. Suet. *Nero*, 8. Compare *Otho*, 6.

EXCUBITO'RIUM. The post where a corps de garde is stationed; of these there were fourteen in Rome itself, one for each of the regions into which that city was divided. P. Victor. *de Reg. Urb. Rom.*

EXCU'SOR (χαλκεύς). A *coppersmith* (Quint. ii. 21. 10.); but the reading is not certain.

EXE'DRA (ἐξέδρα). An assembly room, or hall of conversation; a large and handsome apartment, sometimes covered in (Vitruv. vi. 3. 8.), and sometimes open to the sun and air (Vitruv. vii. 9. 2.), constituting one of the dependencies to a gymnasium, or to a private mansion of the first class. It was, in reality, a place fitted up for the reception of a party of *savans* to meet and converse in (Vitruv. v. 9. 2. Cic. *N. D.* i. 6.), as the philosophers were accustomed to do in the Greek Gymnasium and the Roman Thermæ. For this purpose, it was frequently constructed with a circular absis (Plut. *Alcib.* 17.), in which rows of seats were arranged for the company; and, in fact, is so delineated in a bas-relief of the Villa Albani (Wink. *Mon. inedl.* 185.), representing a scientific discussion between several philosophers. Consequently, in our ground-plan describing the ruins of the GYMNASIUM at Ephesus (*s.v.*), the name of *exedra* is assigned to each of the two divisions at the bottom of the lateral corridors, which terminate with a similar absis.

EXED'RIUM (ἐξέδριον). Diminutive of EXEDRA. Cic. *Fam.* vii. 23.

EXEQ'UIÆ. See EXSEQUIÆ.

EXO'MIS (ἐξωμίς). A particular kind of Greek tunic, afterwards adopted by the Romans, without sleeves, very short (*substricta*), and entirely open down the right side, so that, when put on, the right shoulder (ὦμος), as well as the arm and breast, were left exposed. (Aul. Gell. vii. 12. 1.)

It was the usual dress of persons employed in active and laborious occupations, such as slaves, rustics, artizans, and huntsmen; hence, in works of art, it is frequently worn by Vulcan, Charon, Dædalus, and Amazons, all of whom pursued a life of toil or industry, and in a similar form to that on the an-

nexed figure, representing a slave in attendance on a hunting party, from a Roman bas-relief.

2. The same term was also applied to the *pallium* (περίβλημα, Jull. Poll. vii. 48.), when it was arranged upon the person in such a manner as to present a similar appearance to that of the tunic last described; covering only the left shoulder, but leaving the right one with the arm and breast exposed, as exhibited by the annexed figure from the Vatican Virgil.

EXO'STRA (ἐξώστρα). A wooden bridge or platform projected from a movable tower to the walls of a besieged town, over which the assailants passed on to the ramparts. Veg. *Mil.* iv. 21. and 17.

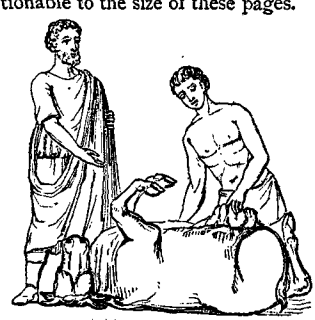
2. A machine employed upon the stage of the ancient theatres, for the purpose of revealing to the spectators the results of certain actions which could not be perpetrated before their eyes, such, for instance, as a murder, or any other atrocity which might wound their moral or religious feelings. The precise character of the machine, and the manner in which it was made to operate, is not thoroughly ascertained; further than the fact, that it was pushed forward from behind the scenes, and made to turn round by springs and wheels, so as to expose to view the object required; a dead body, for example, indicative of a murder or a suicide. Cic. *Prov. Cons.* 6. Jul. Pollux, iv. 128, 129.

EXPAPILLA'TUS. Literally, having one breast exposed; an expression intended to describe the appearance of a person who wears his *tunica* or *pallium* adjusted in the manner explained and illustrated under the article EXOMIS. Plaut. *Mil.* iv. 4. 44. Non. *s. v.* p. 103.

EXPEDI'TI. Literally, free and unencumbered; whence applied, in military language, as a descriptive name for the light-armed troops in general (*velites*, Festus, *s.* Advelitatio); or to the heavy-armed legionaries (Sisenn. *ap.* Non. *s. v.* p. 58. Cic. *Att.* viii. 9.), when equipped for a rapid march; i. e., when the more cumbrous parts of their accoutrements and luggage (*impedimenta*) were transported in carts, and their offensive and defensive arms disposed about the person in the way most convenient for rapidity of transit. The annexed figure, representing one of the legionary soldiers in the army of Trajan in a hurried line of march, compared with the illustration to IMPEDITUS, will afford a precise notion of the meaning conveyed by the term.

EXSEQ'UIÆ. A funeral, or funeral procession and solemnities. (Tac. *Hist.* iv. 62. Cic. *Mil.* 13. Id. *Quint.* 15. Suet. *Tib.* 32.) The poorer classes of the Romans were buried at night, and without any kind of show; but wealthy persons were carried to their final home with much pomp and ceremony, accompanied by a long procession of relatives, friends, and dependants, arranged by an undertaker (*designator*), and in the following order. First came a band of musicians playing upon the long funeral pipe (*tibia longa*); and immediately behind them, a number of women hired to act as mourners (*præficæ*), chanting dirges, tearing their hair, and singing the praises of the deceased. Then followed the slaughter-man (*victimarius*); whose business it was to kill the favourite animals of their deceased

master, horses, dogs, &c., round the funeral pile. Next came the corpse upon a rich bier (*capulum, feretrum, lectica funebris*), immediately preceded by persons who carried the busts or images of his ancestors (*imagines*), as well as any public presents, such as *coronæ, phaleræ, torques*, which he might have possessed, and by a buffoon (*archimimus*), dressed up to imitate the person and deportment of the deceased. After the bier, followed a long line of slaves and attendants, leading the animals intended to be sacrificed at the burning of the body, and finally the whole procession was closed by the empty carriage of the dead man, which brought up the rear in the same way as is still customary amongst ourselves. All, or nearly all, of these particulars are exhibited in the order above stated upon a bas-relief, on a Roman sarcophagus, representing the funeral of Meleager; a device which would be appropriately selected for a person who during his life-time had been addicted to the chase and sports of the field. It is engraved by Bartoli (*Admirand. Rom.* plates 70. and 71.), and several figures have been selected from it to illustrate the different words bracketed in this article; but the entire subject contains too many figures to bear a reduction proportionable to the size of these pages.



EX'TISPEX (ἡπατοσκόπος, σπλαγχνοσκόπος). A soothsayer, or diviner, who affected to interpret the will of the gods, and the results of futurity, by inspecting the entrails of victims slain at the altar (Cic. *Div.* ii. 18.), as shown by the annexed illustration, from a bas-relief of the Villa Borghese, the only ancient representation of this practice yet discovered.

EXTISPICIUM (ἡπατοσκοπία). An inspection of the entrails of animals for the purpose of predicting events from their appearances; as represented in the preceding engraving. Accius, *ap.* Non. p. 16. Suet. *Nero*, 56.

F.

FABATA'RIUM. A large bowl or dish in which beans, or bean-flour, made into a stir-about (*puls fabacia*, Macrob. *Sat.* i. 12.) was served up. Lamprid. *Heliog.* 20.

FABER (τέκτων). The name given indiscriminately to any artizan or mechanic who works in hard materials, such as wood, stone, metal, &c., in contradistinction to one who moulds or models in soft substances, like wax or clay, who received the appellation of *plastes*. It is, consequently, accompanied in most cases by a descriptive epithet which determines the calling of the workman alluded to; as *faber tignarius*, a carpenter (see the next illustration); *faber ferrarius*, a blacksmith (see the illustration *s.* FERRARIUS); *faber æris, marmoris, eboris*, a worker in bronze, marble, and ivory; and so on. The Greek term has not quite so extensive a meaning as the Latin one, being rarely applied to a worker in metal, who was expressly called χαλκεύς or σιδηρεύς, though some passages occur where it is so used.

FAB'RICA. In general, the workshop of any mechanic who works in hard materials, but especially in wood; as the shop of a carpenter, or a cabinet-maker. (Terent. *Ad.* iv. 2. 45. Lucret. iv. 515.) The

illustration represents a carpenter's shop, from a painting found at Herculaneum, in which the workmen are represented under the form of

genii, pursuant to the usual treatment of the ancient schools, for subjects of this nature, in which scenes of ordinary life are depicted.

FABRI'LIA. *Mechanics' tools;* a general term under which is included all the different kind of tools, implements, and instruments employed by carpenters, smiths, and other artizans who work in marble, stone, ivory, or other hard materials. Hor. *Ep.* ii. 1. 116.

FACTOR. A term used at the game of ball, which went by the name of *datatim ludere*, or catch-ball; and given to the player who threw the ball upon receiving it from the *dator*. Plaut. *Curc.* ii. 3. 18.

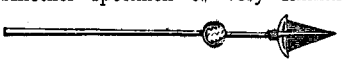
FACTO'RIUM, *sc.* vas. A receiving vessel which held the exact quantity of olives proper to be put under the press at one making (*factum*). Pallad. xi. 10. 1. Compare Cato, *R. R.* 67. 1. and Varro, *R. R.* i. 24. 3.

FAC'ULA. Diminutive of Fax. A small or common kind of torch; also, a strip or lath of resinous wood, out of which torches were made, by tying them up into bundles. Cato, *R. R.* 37. 3.

FALA. A wooden tower of several stories high, employed in sieges, but the characteristic properties of which are unknown. Festus, *s. v.* Ennius *ap.* Non. *s. v.* p. 114.

2. A wooden tower of similar nature, erected occasionally in the circus, upon the vacant part of the arena, between the barrier (*spina*) and circumference (*euripus*), when the military spectacle of a sham fight (*decursio*) was to be exhibited. Juv. vi. 589. Non. *l. c.* Serv. *ad.* Virg. *Æn.* ix. 705.

FALA'RICA. A peculiar kind of spear intended to be discharged as a missile from the hand, and employed in warfare as well as the chase. (Virg. *Æn.* ix. 705. Liv. xxxiv. 14. Grat. *Cyneg.* 342.) It is described as a missile of the largest dimensions (Non. *s. v.* p. 555.); with an immense iron head, and strong wooden shaft, weighted near the top by a circular mass of lead (Isidor. *Orig.* xviii. 7. 8.), exactly as represented by the annexed figure, from an ancient monument published by Alstorp (*de Hastis Veterum*, p. 158.). Another specimen of very similar



character is exhibited on a sepulchra marble discovered at Aquileia, published by Bertoli (*Antichità di Aquileja*, p. 153.).

2. A missile invented by the people of Saguntum, similar in many respects to the preceding, but of a still more formidable description. It was chiefly employed in sieges, and discharged with prodigious violence, by the assistance of machinery (Lucan. vi. 198.), from the lofty wooden towers called *falæ*, which also suggested a motive for its name. (Festus, *s. v.*) It is described by Liv. (xxi. 8.) and Vegetius (*Mil.* iv. 18.), who give it a character very similar to the preceding specimen, with the exception that the iron just under the head was enveloped in tow steeped in pitch or other inflammable materials, which was ignited before the weapon was discharged.

FALCA'RIUS. A maker of scythes and sickles (*falces*). Cic. *Cat.* i. 4. Id. *Sull.* 18.

FALCASTRUM. An instrument employed in husbandry for clearing away any thick overgrowth of weeds

and bushes; consisting of the blade of a sickle (*falx*) affixed to a long straight handle (Isidor. *Orig.* xx. 14. 5.), similar to what is still used for the same object amongst ourselves, It was probably only a provincial term in use amongst the labouring population; for educated people and the agricultural writers used RUNCO.

FALCA'TUS (δρεπανηφόρος). Furnished with scythes; as, *currus falcatus* (see CURRUS, 5.): or, like a sickle; as, *ensis falcatus*. See FALX, 6.

FALCIC'ULA. Diminutive of FALX. Pallad. i. 43. 3.

FAL'CIFER. Bearing a scythe or a sickle; both of which implements were emblematically ascribed by poets and artists to old Saturnus, in allusion to his having first introduced agriculture into Italy, or to his mythical character, as the personification of Time (*Cronos*, Κρόνος), the destroyer of all things. (Ovid, *Ib.* 216. Macrob. *Sat.* i. 7. and 8.) The latter quality, as of less common occurrence, is selected for the illustration, from a medal struck in honour of Heliogabalus.

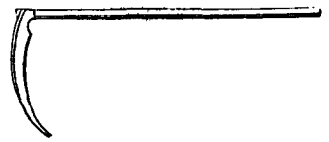
FAL'CIGER. Same as FALCIFER. Auson. *Ecl. de Fer. Rom.* 36.

FAL'CULA (δρεπάνιον). Diminutive of FALX. Cato, *R. R.* xi. 4. Columell. xii. 18. 2.

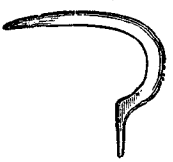
FALE'RE. An architectural term employed by Varro (*R. R.* iii. 5. 14. and 16.), of doubtful signification, but conjectured to mean a low wall of masonry constructed as an artificial embankment round the margin of a pool of water.

FALX (δρεπάνη, δρέπανον, ἅρπη). In a general sense, an instrument for cutting, with a curved blade and single edge; but made in various forms, as best adapted for the purposes to which it was applied, each of which was consequently distinguished by a characteristic epithet denoting the particular kind in view as:—

1. *Fœnaria* and *Veruculata*. A *scythe* for mowing grass (Cato, *R. R.* x. 3. Pallad. i. 43. 1. Columell. ii. 21. 3), always represented in ancient works of art with a long and straight handle, as in the annexed example, which is Egyptian; but the specimen in the preceding cut, and other instances on gems and coins, all present a similar figure.



2. *Stramentaria* and *Messoria*. A *sickle* for reaping corn. (Cato, *R. R.* x. 3. Pallad. i. 43. 1.) The illustration represents an original discovered, amongst various other agricultural implements, in the city of Pompeii.

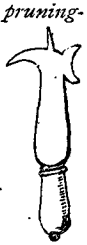


3. *Denticulata* (ἅρπη καρχαρόδους). A *toothed sickle*, employed, instead of the common one, for reaping in some parts of ancient Italy, Greece, and Egypt. (Columell. ii. 21. 3.) The blade, which had its edge notched like a saw, was attached to the end of a short stick slightly bent in the back (Varro, *R. R.* 50. 2.); and, when in use, was held with the point upwards, in the position shown by our example, from an Egyptian painting, so that the reaper worked upwards, cutting the stalk a little below the ear (Job xxiv. 24. "cut off *the tops* of the ears of corn.").

The different modes of handling the toothed and the common sickle may be seen in two paintings from the tombs at Thebes, engraved by Wilkinson (*Manners and Customs of the Egyptians*, vol. iv. pp. 89. 98.).

4. *Arboraria* and *Silvatica*. The common *hedge-bill*, or *bill-hook* (Cato, *R. R.* x. 3. Id. xi. 4), employed by wood-men, hedgers, and labourers of that kind; and similar in every respect to the instrument used by the same class of persons in our own day, as shown by the example, from an original found at Pompeii.

5. *Vinitoria*, *Vineatica*, and *Putatoria*. The *vine dresser's pruning-hook* (Cato, *R. R.* xi. 4. Pallad. i. 43. 1. Columell. iv. 25. 1.); which was a complicated sort of instrument, furnished with a variety of different edges, in order to adapt it for the many nice operations required in the pruning of vines. Each of these parts bore an appropriate name, which will be readily understood by referring to the annexed engraving, representing one of these instruments from the MSS. of Columella. The straight edge immediately above the handle was termed *culter*, the coulter; the curved one beyond, *sinus*, the bend or hollow; the edge between the hollow and the point, *scalprum*, the knife; the hook itself, *rostrum*, the beak; the projecting spike beyond, *mucro*, the point; and the lunated edge at the back, *securis*, the axe.



6. (ῥαμφή). A *falchion* (Cic. *Mil.* 33. Stat. *Ach.* ii. 419. Polyb. x. 18. 28); which has the upper extremity of its blade very much curved, so as in some respects to resemble a sickle; whence it is also expressly designated *ensis falcatus* (Ovid, *Met.* (. 718. *ib.* iv. 726.), or *hamatus*. Iid. *Met.* v. 80.) A weapon of this form is frequently assigned by poets and artists to Mercury and Perseus, and is represented in the annexed engraving, from a terra-cotta lamp (Bartoli, *Lucerne*, iii. 13. Compare Wink. *Mon. Ant. Ined.* 84.), where it appears in the hand of a young warrior designed in the heroic style, with shield, helmet, and mantle of skin.

7. *Supina*. The knife with a curved edge, and pointed blade, employed by the class of gladiators called Thracians (*Thraces*), which received its designation from the manner in which it was handled; being held rather down, and, as it were, on its back (*supina*, Juv. *Sat.* viii. 201.); *i.e.*, with the edge uppermost, so that the thrust was made at the bottom of the belly, and the wound carried in a ripping direction upwards, precisely as the modern Italians now use their knives, and, as indicated by the annexed engraving, representing one of the above-named gladiators, on a terra-cotta lamp.

8. *Muralis* (δορυδρέπανον). An instrument employed in warfare, both naval and military, for cutting away the masts and rigging of an enemy's vessel, clearing the battlements of their defenders, or tearing down the stones and stockades which formed a bulwark. (Cæs. *B. G.* iii. 14. Strabo, iv. 4. 1. Liv. xxxviii. 5. Cæs. *B. G.* vii. 86.) This may be readily imagined, with a massive iron head, in the shape of a sickle, affixed to the end of a strong pole or beam, which could be worked by the hand or machinery, so as to mow, cut, or pull out, in the manner described.

9. Poetically used for DOLABRA (Prop. iv. 2. 59.); an instrument which has one of its sides made in a curved form, approximating to the shape of a sickle.

FANUM. A place which had been consecrated, by the solemn formula of the augurs (*effatum*) to some deity (Varro, *L. L.* vi. 54. Liv. x. 37. Cic. *Div.* i. 41.); and, as a sacred edifice was generally raised and dedicated upon such places, the same term also signified the edifice or temple, with the consecrated precinct surrounding it.

FARCI'MEN. *Stuffing;* made of minced ingredients inclosed in the inside of any eatable. Varro, *L. L.* v. 111. Isidor. *Orig.* xx. 2. 28.

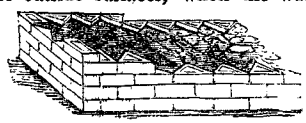
FARRA'GO. A particular kind of green crop, consisting of grain, barley, tares, and leguminous plants sown together broad-cast, and cut while green, as fodder for cattle, during the latter end of winter and commencement of spring; whence the term was metaphorically used to signify a confused jumble of things. (Varro. *R.R.* i. 31. 5. Columell. ii. 11. 8. Plin. xviii. 41. Nemes. *Cyneg.* 283).

FARRA'RIUM. A barn for storing the grain called *far,* or spelt. Vitruv. vi. 9. 5.

FAR'REUM. A cake made of *far* or spelt. Plin. *H. N.* xviii. 3.

FARTOR (σιτευτής). A slave whose especial business it was to fatten poultry for the table; or one who kept and sold fatted poultry. (Columell. viii. 7. 1. Inscript. *ap.* Grut. 580. 15.) In the following passages, Plaut. *Truc.* i. 2. 11. Ter. *Eun.* ii. 2. 26. Hor. *Sat.* ii. 3. 229, the word is commonly supposed to mean a maker of sausages, or of pastry filled inside with sweetmeats; but there is no reason for the distinction, and the presence of a poulterer would be equally accordant with the context in all of them. Becker, *Gallus,* p. 138. Transl.

FARTU'RA. The cramming, or fattening of poultry (Columell. viii. 7. 4.); whence the term was adopted by builders to designate the mass of rubble employed for filling up the internal part of a wall between the outside surfaces, when the wall



was not constructed of solid masonry or brickwork (Vitruv. ii. 8. 7.), as shown by the annexed specimen of Roman building.

FAS'CIA. In a general sense, any long narrow strip of cloth employed as a bandage; such, for instance, as the *swaddling-band* (σπάργανον) in which the ancients were accustomed to envelope the bodies of newly-born children. (Plaut. *Truc.* v. 13. Compare *Amphtr.* v. 1. 52.) It consisted of a long and narrow cloth-band twined, like a mummy-cloth, completely round the body from head to foot, so as to leave nothing but the face uncovered, as is plainly shown by the annexed engraving, representing an infant which is held in the arms of a tragic actress, in a Pompeian painting, and resembling in every respect the manner in which an Italian peasant woman swaddles her offspring at the present day.

2. A band worn round the head as an emblem of royalty (Seneca, *Ep.* 80.); more specially termed DIADEMA.

3. (ἀποδέσμος). A bandage fastened round the chests of young girls, in order to restrain the growth of the bosom by its pressure (Mart. *Ep.* xiv. 134. Ov. *A. Am.* iii. 247. Prop. iv. 9. 49.); a subdued breast being considered essential to grace and beauty in the young female figure. It was worn next to the skin, as shown by the two examples here

annexed. The front view is copied

from a bronze statuette (Caylus, vi. 71.), and the back one from a Pompeian painting, in which it is coloured red. But it is not to be considered as a part of the ordinary dress, nor of universal use, either in Greece or Italy; being only applied where the person inclined to excessive development, or by mothers over anxious to promote the personal attractions of their daughters. Ter. *Eun.* ii. 3. 21.

4. A bandage fastened round the leg from the knee to the ankle (*crus*, Quint. xi. 3, 144. Val. Max. vi. 2. 7. whence termed *cruralis*, Ulp. Dig. 34. 2. 25.), like the annexed example, from a consular diptych. It was not worn as an ordinary part of the national costume; but only upon certain occasions, or by particular individuals; as a legging for persons in delicate health (Quint. *l. c.*), or whose occupations made it necessary that the skin and leg should be well

protected by some defence which would not impede agility of movement, like the drivers in the Circus, of which an example is afforded by the engraving; or those who followed the active and perilous sports of the field (Grat. *Cyneg.* 338. Pet. *Sat.* 405.), of which an instance occurs in the Vatican Virgil, where Æneas, when equipped for a hunting excursion with the queen of Carthage, has his legs protected by bandages exactly like those of the charioteer here introduced.

5. (*ποδεῖον*, or *πόδειον*). A *sock* or *stocking* (Cic. *Frag. ap.* Non. *s.* Calantica. Lamprid. *Alex. Sev.* 40.), which entirely enveloped the foot, and was worn with shoes (Cic. *Att.* ii. 3. Varro. *ap.* Non. *s.* Ephippium, p. 108.), and more particularly by women. (Cic. *Fragm. l. c.*) It appears on the legs of several female figures amongst the Pompeian paintings, one of which is represented by the annexed engraving. It will

not fail to be observed that the material is evidently elastic, since it fits tight to the leg, but does not lace in front; that it has no sole, and is fastened by a sort of band or garter at the top, thus intimately resembling the hose of a Scotch highlander, whose costume, in more respects than one, betokens a very early original; and if the sock of the ancients, as is not improbable, was ornamented by a checked pattern, like the Scotch one, which imitates the interlacing of a bandage, it would explain why it was called *fascia pedulis* (Ulp. *Dig.* 34. 2. 25.), which assuredly means "a sock," for the same term *pedule* is retained in the modern Italian language to desiguate *the foot part of a stocking*.

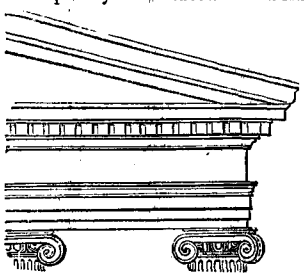
6. (*κείρια*, Poll. x. 36.) A band of coarse and strong cloth, forming what is now called the *sacking* or *ticking*, which supports the mattress of a couch

or bed. (Cic. *Div.* ii. 65.) Several of these bands were stretched across the framework, and interlaced with cords (*restes*) to strain them tight, in the same manner as still practised. This is clearly to be inferred from Mart. *Ep.* v. 62.

7. An imaginary circle in the heavens; also called CIRCULUS and ZONA; which see. Mart. Capell. vi. 196.

8. A dark belt of clouds forming round the horizon, indicative of bad weather. Juv. *Sat.* xiv. 294.

9. In architecture; the *fascia*, or *facia*, as it is now called, is a member produced by dividing an even surface into separate parts, which thus possess an appearance of long flat bands lying parallel to each other. They are frequently introduced in architraves, more especially of the Ionic, Corinthian, and Composite orders, which are divided into two or three of these bands, as in the annexed example, from the temple of Bacchus at Teos, thence termed respectively the first, second, and third fascia, beginning from the lowest. Vitruv. iii. 5. 10.

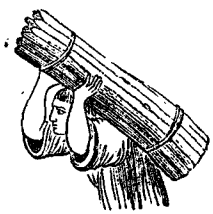


FASCIC'ULUS. Diminutive of FASCIA. A small quantity of any thing tied up into a roll or fascine; as a nosegay (Cic. *Tusc.* iii. 18.); a bundle of flax (Plin. *H. N.* xix. 3.); or of books (Hor. *Ep.* i. 13. 13.), which last are shown by the engraving, as they were found in a library at Herculaneum.

FASCI'NA. Same as FASCIS, 1. Cato, *R. R.* xxxvii. 5.

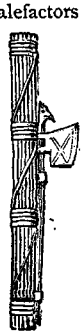
FAS'CIOLA. Diminutive of FASCIA. A small bandage, or one made of fine materials, for infants (Vopisc. *Aurel.* 4.); the head (Varro, *L. L.* v. 130.); feet and legs (Cic. *Har. Resp.* 21. Hor. *Sat.* ii. 3. 255.); as explained in the article FASCIA.

FASCIS (φάκελος and φάκελλος). Accurately, a packet of things, but more especially wood (Hirt. *B. G.* viii. 15. Tac. *Ann.* xiii. 35.), wattled together, and made up into a *faggot* or *fascine*, for the convenience of carriage; as in the illustration, from a sepulchral painting of the Christian era; and contradistinguished from



SARCINA, which is applied to such things as are wrapped up into a pack or bundle.

2. In the plural. *Fasces* (αἱ ῥάβδοι). The fasces carried by the lictors before certain of the Roman magistrates; with which malefactors were beaten before execution. They consisted of a number of rods cut from the birch (Plin. *H. N.* xvi. 30.), or elm tree (Plaut. *Asin.* iii. 2. 29.), wattled together, and bound round with thongs into the form of a fascine. During the reign of the kings, and under the first years of the republic, an axe (*securis*) was likewise inserted amongst the rods; but after the consulate of Publicola, no magistrate, except a dictator (Liv. ii. 18.), was permitted to use the

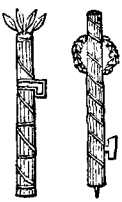


fasces with an axe in the city of Rome (Cic. *de Rep.* ii. 31. Val. Max. iv. 1. 1.); the employment of both together being restricted to the consuls at the head of their armies (Liv. xxiv. 9.), and to the quæstors in their provinces. (Cic. *Planc.* 41.) The illustration affords an example of the *fasces* as they appeared with the axe inserted, from a bas-relief of the Mattei palace at Rome.

3. *Fasces præferre* and *submittere.* The lictor walked before the magistrate to whose service he was attached with a rod (*virga*) in his right hand, and the *fasces* on his left shoulder, as shown by the annexed figure, from a bas-relief in

the Museum of Verona. This is expressed by the phrase *fasces præferre;* but if a magistrate of inferior rank met a superior, the lictor removed the *fasces* from his shoulder, and lowered them, as a mark of respect, till the great man had passed, as our soldiers ground arms in the presence of great personages. This is expressed by the phrase *fasces submittere.*

4. *Fasces laureati.* When a general had achieved a victory, he had the fasces, which were borne before him, decorated with laurel leaves (*laureati,* Cic. *Div.* i. 28. Id. *Att.* viii. 3.); and the emperors also added a similar ornament to their own fasces in compliment to any of their officers who had obtained a brilliant success. (Tac. *Ann.* xiii. 3.) The method adopted was, upon such occasions, either to insert a branch of laurel into the top of the rods, as shown by the left-hand figure in the annexed engraving, representing the fasces carried by a lictor in attendance on the Emperor Vespasian, from a bas-relief; or to fasten a laurel wreath upon them, as in the right-hand example, from a consular coin.



5. *Fasces versi.* In mourning, or at the funeral of commanders, the fasces were *reversed* (*versi,* Tac. *Ann.* iii. 2.); that is, carried with the axe downwards, as our soldiers carry their muskets upon similar occasions; and sometimes, as at the funeral of Drusus, the staves were broken (*fracti fasces,* Pedo Albin. *El.* i. 177.).

FASE'LUS (φάσηλος). A light craft invented by the Egyptians, supposed to have received its name from some resemblance to the pod of a *faselus,* or kidney-bean. It was made of the papyrus, of wicker-work, and sometimes even of baked earth (*fictilis,* Juv. *Sat.* xv. 127.), all of which materials accord with the fragile character ascribed to it by Horace (*Od.* iii. 2. 28.), and account for the great speed for which it was likewise remarkable. (Catull. 4.)

It was constructed of different sizes, and for various purposes; the smaller as a mere row boat (hence styled *brevis.* Serv. *ad* Virg. *Georg.* iv. 289.); the larger being of considerable length (Acro, *ad* Hor. *l. c.*), fitted with sails, and employed in warfare and on distant expeditions (Sall. *ap.* Non. *s. v.* p. 534. Cic. *Att.*

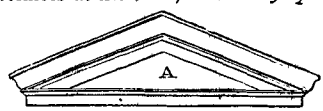
i. 13.), whence it is mentioned as forming an intermediate class between the *navis longa*, or war galley, and the *navis actuaria*, or transport and packet boat. (Appian. *Bell. Civ.* v. 95.) The illustration, from an engraved gem of the Stosch cabinet, may be regarded as affording the probable type of a *faselus* of the smaller kind, both on account of its shape, the material (*papyrus*) of which it is made, and because it is placed under the Egyptian deity Horus, the son of Isis and Osiris.

FASTI. Year books or almanacks engraved on stone or bronze, and exposed in some public parts of the city for general inspection and information. They were of two kinds:—

1. *Fasti sacri* or *kalendares;* which were very similar to our almanacks, containing a list of the days and months in the year; the rising and setting of the fixed stars; the market days; holidays; the days on which the courts of law sat; those which were regarded as ill-omened and unlucky; together with a chronological table, enumerating important events in the history of the state, such as the anniversary of a great battle, the dedication of a temple, &c. &c., as is collected from a variety of original fragments still preserved.

2. *Fasti annales*, or *historici.* Registers containing the names of consuls and other magistrates, with the dates of their entrance upon, and retirement from office, inscribed upon slabs of marble or bronze, and preserved in the public archives. A long list of the Fasti consulares, supposed to have been engraved during the reign of Tiberius, is still displayed in the Capitol at Rome.

FASTI'GIUM. Strictly the top or crowning part of a pediment, formed by the two converging sides of the roof; whence it came to be used, in a more general sense, for the entire pediment or fronton of a religious edifice, including the whole triangular figure, consisting of the cornice of the entablature which forms its base, the two converging cornices at the sides, and the *tympa-*

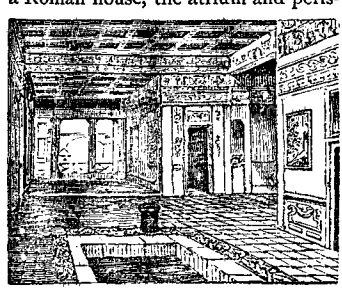


num or flat surface, A, within them, Vitruv. iii. 5. 12. and 13. Cic. *Orat.* iii. 46. Liv. xl. 2.

2. When applied to private houses, it designates a roof rising to a point at the top, in contradistinction to a flat one (Cic. *Q. Fr.* iii. 1. 4.); or implies that the front of the house was covered by a portico and pediment like the *pronaos* of a temple; an honour not allowed to individuals, but decreed by the Romans to their Imperial rulers, as a token of divinity. (Cic. *Phil.* ii. 43. Florus, iv. 2.)

FAT'UI and FAT'UÆ. Idiots of both sexes, who were purchased as slaves, and kept in great Roman families for the purpose of exciting merriment by their stupidity. Senec. *Ep.* 50.

FAUX. From its original meaning, the gullet or entrance to the stomach, is used to designate any narrow pass or confined entrance either in natural or artificial objects; and expressly to a narrow passage which formed a communication between the two principal divisions of a Roman house, the atrium and peris-



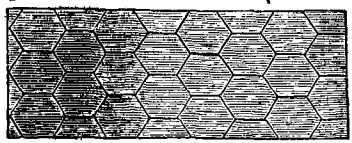
tylium. It was situated by the side

of the tablinum; and as there were frequently two of these, one on each side of the above-named apartment, the word is commonly used in the plural (*fauces*, Vitruv. vi. 3. 6.). The object of it was to obviate the inconvenience of making a passage room of the tablinum, as well as to afford a ready access from one part of the house to the other, when that apartment was closed in with screens. The relative position which it bore to the other members of the house will be understood by referring to the ground-plan at p. 248., where it is marked E, and its general appearance in elevation by the annexed engraving, which presents a view from the house of the Dioscuri at Pompeii, with the ceiling only restored. The foreground shows the interior of the atrium, with its *impluvium* in the floor; the large deep recess on the left at the back, is an open *tablinum*, showing the peristyle through it; and the low dark door at the side is the *faux*, which opens at its further end into the peristyle in the same way as it does upon the atrium on the front here shown.

2. Also in the plural; the stalls or stables for the horses and chariots in the Circus. (Ennius *ap.* Cic. *Div.* i. 48. Cassiodor. *Var. Ep.* iii. 51.) See CARCER, 2., where the object is described and illustrated.

FAVIS'SÆ. Pits, or cellars constructed underneath a temple, in which the sacred implements, ornaments, furniture, or other property belonging to the edifice were stowed away after they had become unfit for use. (Varro, *ap.* Gell. ii. 10. Brocchi, *Suolo di Roma*, p. 152.) Three pits of this nature were discovered under the ruins of an ancient temple at Fiesole, filled with broken musical instruments, various implements and utensils in ivory and bronze, as well as idols, lamps, and fictile vases, all damaged and mutilated. *Giornal. Arcad.* tom. iii. p. 119.

FAVUS, A flag, tile, or slab of marble cut into a six-cornered figure of the same shape as the cell in a honey-comb (*favus*), used for making pavements of the kind termed *sec-*

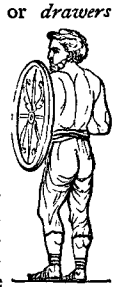


tilia. (Vitruv. vii. 1. 4.) The illustration represents a piece of pavement in the Thermæ of Titus at Rome; the honey-comb pattern is laid with slabs of fine marble, of the kind called *pavonazetto.*

FAX (φανός). A *torch;* which was made out of a piece of resinous wood cut into a point, and dipped into oil or pitch; or of tow impregnated with wax, tallow, pitch, rosin, or any inflammable materials enclosed in a tube of metal, or in a bundle of wattled laths (*faculæ*), as shown by the illustration, from the Column of Antoninus. Virg. *Georg.* i. 291. Liv. xxii. 16. Plin. *H. N.* xix. 7.

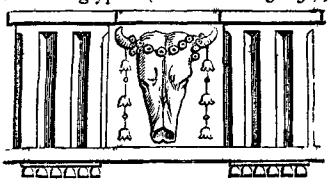
FECIA'LIS. See FETIALIS.

FEMINA'LIA or FEMORA'LIA. Short breeches, or *drawers* which covered the thighs (*femora*), being fastened round the waist, and terminating a little below the knee (Suet. *Aug.* 82. Isidor. *Orig.* xix. 22. 29.), like the annexed figure, from the Column of Trajan. They were not, however, usually worn by the Romans in early times, except, perhaps, by some few individuals of delicate constitution, like Augustus; as in ordinary cases the long and ample toga rendered such a precaution unnecessary. But when that garment fell into dis-



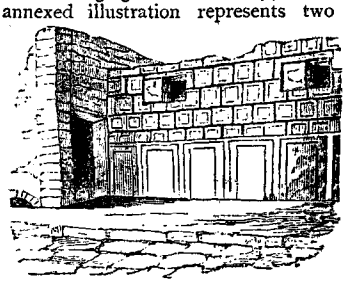
use, they seem to have been very generally adopted; particularly by the troops engaged on foreign service in cold and northerly climates; for they appear invariably on all the figures of the triumphal arches and columns, both officers and men.

FEMUR (*μηρός*). In architecture, the long flat projecting face between each channel (*canaliculus*) of a triglyph (Vitruv. iv. 3. 5.);



three of which are seen on each triglyph, in the annexed engraving, from the frieze of a Doric temple formerly existing at Rome.

FENESTEL'LA or FENESTREL'LA. Diminutive of FENESTRA. A small window, or one which is less than the usual size. (Columell. viii. 3. 3. Pallad. i. 24.) The annexed illustration represents two



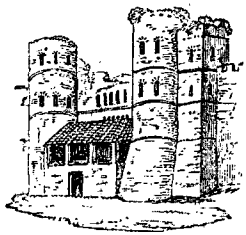
of the windows in the house of the Tragic Poet at Pompeii, on the street side. They are situated on the ground floor, at a height of six feet six inches above the pavement, and are not quite three feet by two in size. By the side of each is a wooden frame for the shutter to slide into when the window was opened.

FENES'TRA (*θυρίς*). A *window;* inclusive of the aperture (*lumen*) in the wall, through which the light is admitted, and the casement or shutters, whether glazed or otherwise, by which it is closed. The illustration represents three ancient windows of different designs; the one on the left hand, from a Greek bas-relief in the British Museum; that on the right from the Vatican Virgil; and the centre one from a marble

sarcophagus of a later period, found in the Vatican cemetery.

2. *Fenestra biforis* (*θυρὶς δικλὶς*). A window opening in two leaves from top to bottom, such as we call a *French window.* Ovid. *Pont.* iii. 3. 5.

3. A *loop hole* in the walls of a fortress, from which missiles were



discharged. (Cæs. *B. C.* ii. 9.) The illustration, which presents a view of the *Porta Asinaria* at Rome, constructed by Honorius, shows several of these apertures. The low-roofed building in front is a modern structure.

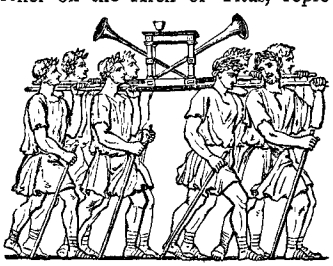
4. A hole pierced in the lobe of the ear for the purpose of receiving the ring of a pendant or ear-ring. (Juv. i. 104.) Many statues have been discovered with holes bored in the marble, into which real ear-rings were inserted; of which the annexed

engraving, from a bust found at Herculaneum, affords an example. The holes in the ears still remain, and the pupil of the eye is also hollowed to receive an artificial one.

FENES'TRULA. Same as FENESTELLA. Apul. *Met.* ix. p. 208.

FER'CULUM. In a general sense, that on which anything is borne; a contracted form for FERICULUM; especially a *tray*, on which a number of dishes were brought up at once from the kitchen into the eating room (Pet. *Sat.* 36. 2. Id. 39. 1. Suet. *Aug.* 74.); whence the same word frequently implies the dishes displayed upon it, constituting what we term a *course* or *remove*. Hor. *Sat.* ii. 6. 104. Plin. *H. N.* xxxiii. 47. Juv. i. 94.

2. A sort of portable platform borne by a number of men upon their shoulders, in solemn processions and other pageants, upon which any object of attraction was placed in order that it might be exposed to the general gaze from an elevated position; as, for example, the images of the gods at the Circensian procession (Suet. *Jul.* 76. Compare Cic. *Off.* i. 36.); the spoils of conquered nations at a triumph (Suet. *Jul.* 37.); and even the captives themselves, when of sufficient consequence, were subjected to this cruel exposure. (Senec. *Herc. Oet.* 110.) The illustration, from a bas-relief on the Arch of Titus, repre-



sents eight Roman soldiers at the triumph of that emperor, after the conquest of Jerusalem, carrying the spoils of the temple, the "table of gold" (1 Kings vii. 48.) and trumpets on a *ferculum;* another bas-relief on the same arch represents a group transporting the golden candlestick in the same manner; a frieze shows a statue of the River Jordan personified, similarly transported; and a sarcophagus of the Pio-Clementine Museum affords an example of three captives, two males and a female, borne aloft upon a *ferculum* of the same description, by six supporters.

FERENTA'RII. A corps of soldiers in the Roman armies, classed amongst the *levis armatura*, or light-armed troops. (Veg. *Mil.* i. 20. Non. *s. v.* p. 554.) They were not armed for close conflict, having no defensive weapons, and only such offensive ones as were intended to be discharged from a distance (*quæ ferrentur, non quæ tenerentur.* Non. *s.* Decuriones, p. 520. Festus, *s. v.*), whence they are sometimes ranked with the *Accensi.* They were posted on the wings in the battle array; and were chiefly employed to commence the attack by a discharge of missiles (Sal. *Cat.* 60. Veg. *l. c.*); or sometimes, like the *Rorarii*, to annoy the enemy from between the ranks of the heavy-armed troops. Tac. *Ann.* xii. 35.

2. *Equites ferentarii.* A mounted corps of the same description, furnished with javelins for throwing at a distance, instead of the fixed cavalry lance; *qui ea modo habebant arma quæ ferrentur, ut jaculum.* Varro, *L. L.* vii. 57.

FER'ETRUM and FERET'RUM (φέρετρον). Strictly speaking, a

Greek word, which the Romans expressed by *capulus* (Serv. *ad* Virg.

Æn. vi. 222.); the bier, on which a dead body was carried to the grave, or to the funeral pile (Virg. *Æn.* vi. 222. Ov. *Met.* iii. 508.), represented by the illustration, from a marble tomb at Rome.

2. Same as FERCULUM, 2. Sil. Ital. x. 566. Id. xvii. 630.

FERRA'RIA, sc. *fodina* and *officina*. An iron mine; an iron foundry; and a blacksmith's workshop. Cæs. *B. G.* vii. 22. Liv. xxxiv. 21.

FERRA'RIUS, sc. *faber*, or absolutely. A *smith*, *blacksmith*, armourer, who works in iron, as contradistinguished from other metals.

(Plaut. *Rud.* ii. 6. 47. Inscript. *ap.* Spon. *Miscell. Antiq.* p. 66.) The engraving represents Vulcan and his companions at their forge, from a Roman bas-relief.

FERRITER'IUM. A prison where slaves were kept in chains. Plaut. *Most.* iii. 2. 55. Same as ERGASTULUM.

FERRIT'ERUS. A slave kept in chains. Plaut. *Trin.* iv. 3. 14. See COMPEDITUS.

FERRIT'RIBAX. (Plaut. *Most.* ii. 1. 9.) Same as preceding.

FERULA (*νάρθηξ*). The *fennel;* a plant much used by the ancients for the infliction of slight punishments; as a schoolmaster's ferule for chastising boys on the hand (Juv. *Sat.* i. 15.), or the back (Apul. *Met.* ix. p. 196.); a riding switch (Ov. *A. Am.* i. 546.); and a cane for punishing slaves guilty of minor offences. (Hor. *Sat.* i. 3. 119. Juv. vi. 479.) As an instrument of punishment, the *ferula* was thus the mildest of those employed by the ancients.

FES'TRA. An antiquated form of writing FENESTRA. (Festus, *s. v.* Pet. *Fragm.* xxi. 6.)

FESTU'CA. A slight rod, with which the lictor of a prætor touched the head of a slave whose owner had restored him to freedom. (Plaut. *Mil.* iv. i. 15. Id. *Pers.* v. 174.) Also called VINDICTA.

FETIA'LES (*φετιάλεις* and *φητιάλεις*). The members of a college of heralds at Rome, to whom was entrusted the duty of seeking redress of grievances from hostile states, carrying declarations of war, and assisting in the conclusion of treaties of peace. They carried with them a wand (*caduceus*), as the emblem of amity, and a spear, as the token of war, which they hurled across the hostile frontier when hostilities were decided on. (Gell. x. 27.) The annexed figure, from an engraved gem, is supposed to represent a Fetialis about to depart, upon a hostile mis-

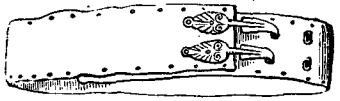
sion, from the *columna bellica*, on which the figure of Minerva is seen in the act of discharging a spear, as above described.

FIB'ULA (*περόνη, πόρπη, ἐνετή*). A *brooch*, employed in fastening various parts of the dress, both in male and female attire (Liv. xxvii. 19. Ov. *Met.* ii. 412. Id. viii. 318.); such as the *chlamys*, *palla*, *pallium*,

sagum, and *paludamentum*, but not the *toga*, which was wrapped on the body by the amplitude of its own folds, and did not require anything to fix it. Brooches were made of various materials and patterns, in bone, ivory, bronze, the precious metals, and of valuable stones set in gold; upon the same principle as is still adopted, with a sharp pin (*acus*, περόνη),

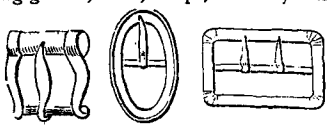
which shifted into a catch on the rim of the ornament and were commonly used to fasten loose draperies under the throat, or on the point of the shoulder, like the annexed example, from a fictile vase.

2. A *clasp;* such as were used more particularly for fastening belts, girdles, and articles of a like nature (Virg. *Æn.* iv. 139.), made with a hook instead of a pin which fastened into an eye on the opposite end of the belt from that to which the *fibula* is fixed, as in the annexed example, representing an original military belt discovered at Pæstum; which like-

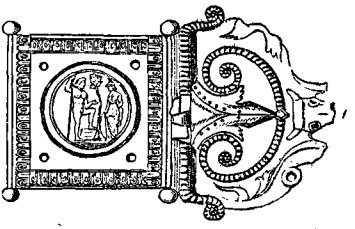


wise illustrates such expressions as *fibula aduncо morsu* (Calpurn. *Ecl.* vii. 81.), and *fibula mordaci dente.* Sidon. *Carm.* ii. 397.

3. A *buckle;* employed in fastening girdles, belts, straps, harness, and



things of that description (Virg. *Æn.* v. 313. Id. xii. 274.); usually made in the same form as our own, as shown by the annexed examples, all from ancient originals. But buckles were often made in a much more costly style, and of elaborate work-



manship, as productions of art, intended to be bestowed as rewards of valour upon the military (Liv. xxxix. 31.), or worn by persons of wealth and rank (Plin. *H. N.* xxxiii. 12.); a specimen of which is afforded by the annexed engraving from an original of silver found at Herculaneum. The square part was rivetted on to a belt by studs passing through the four holes visible in the engraving; the other part, which is slightly mutilated at the end, formed the buckle, with an ornamental tongue, which worked upon a pin run through the centre of the ornament.

4. A buckle, was also employed for fastening the fillet or bandeau (*tænia*, *vitta*) which young women wore round the head, to keep their hair in set. Virgil describes Camilla with her hair confined in this way (*Æn.* vii. 815.); and the annexed bust, from a bronze statue found at Herculaneum, shows the end of the bandeau passed under a guard beyond the buckle in the same manner as is customary at the present day.

5. In a more general sense, the word is also used to designate many things which fasten various objects together; as a trenail in carpentry (Cæs. *B. G.* iv. 17.); an instrument employed in the olive press room (Cato, *R. R.* iii. 5.); a band which braces the withies in a basket together (Cato, *R.R.* xxxi. 1.); and a contrivance adopted by surgeons for closing wounds (Greek, *ἀγκτήρ*), which compressed the lips of the orifice, and held them together, when sewing (*sutura*) was either inexpedient or impossible. Celsus. v. 26. 23. *Ib.* 7. 4.

FICTILE (*κέραμον*). A general name given to any thing made of earthenware or potter's clay; including vessels, moulds, or casts in terra-cotta, bricks, tiles, &c.

FICTOR (*πλάστης*). A general term for any artist who models in clay, wax, or any plastic material, as contradistinguished from one who works in bronze, marble, wood, ivory, or other solid substances. (Cic. *Fragm. ap.* Lactant. ii. 8. Plin. *Ep.* i. 10.) The annexed figure,

from a bas-relief of the Villa Albani, represents an artist of this description, as is manifest from the small wooden stick held in the left hand, which artists still universally make use of to form their models in clay; the very fine or delicate contours were also finished with the fingers and nails, which gave rise to the expression *ad unguem factus homo* (Hor. *Sat.* i. 5. 32.), meaning a *finished* gentleman.

2. A sort of confectioner, or artist who executed models in pastry or wax of different animals required for sacrifices in certain religious rites, but which could not be themselves procured for the purpose. Ennius *ap.* Varro, *L. L.* vii. 44. Serv. *ad* Virg. *Æn.* ii. 116.

FIDE'LIA. A sort of vessel, jar, or pot made of earthenware, or glass (Columell. xii. 38. 1.), the distinctive properties of which are not known; further than that it was employed for holding cement (Cic. *Fam.* vii. 29.), as well as various other things. Plaut. *Aul.* iv. 2. 15. Pers. *Sat.* v. 183. Columell. xii. 10. 4.

FIDES or FIDIS. Apparently from the Greek *σφίδη*, *cat-gut*; whence used as a general term for a stringed instrument, such as the *lyra*, *chelys*, *cithara*. Varro, *R. R.* ii. 5. 12. Ov. *Fast.* v. 104.

FIDI'CEN. A general term for a male performer on any stringed instrument. Cic. *Fam.* ix. 22.

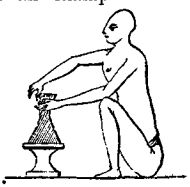
FIDICI'NA. A general term for a female performer on any stringed instrument. Ter. *Phorm.* i. 2. 59.

FIDICU'LA. Diminutive of FIDIS. A small or thin musical string. Cic. *N. D.* ii. 8.

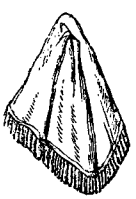
2. Mostly in the plural, FIDICULÆ; a contrivance for torturing slaves, consisting of a number of thin cords; but the exact nature of the apparatus, as well as the manner in which it was applied, is involved in uncertainty. Suet. *Cal.* 33. Seneca, *Ira*, iii. 3. and 19.

FIGU'LUS (*κεραμεύς*). Any artist or mechanic who works in clay; as, one who makes figures and ornaments in terra-cotta (Plin. *H. N.* xxxv. 43.), represented by the preceding illustration; a *brick-maker* (Juv. x. 171.), represented by the engraving *s.* LATERARIA; a *potter* (Varro, *R. R.* iii. 15. 2.), of which trade the

annexed figure, from an Egyptian painting, affords an example. The potter sits on the ground before his wheel (*rota*), on the top of which is placed the lump of clay, which he forms into shape with his thumbs and fingers, exactly in the same manner as now practised. An engraved gem (Caylus, *Recueil*, &c. iv. 62.) represents an artizan of the same description, with a modelling stick in his hand, sitting before a fictile vase, which is situated on the top of a miniature kiln, to indicate that he is giving the last finish before sending it to the oven.



FIM'BRIA (θύσανοι, κρόσσοι). A *fringe*, or ornamental border to a piece of cloth (Celsus, ii. 6 Varro, *L. I* v. 79.), generally produced by leaving the extremities of the warp threads upon the cloth after it had been removed from the loom (see TELA RECTA); but rich tassels and fringes were sometimes made separately, and sewn on to the fabric at pleasure. Julius Cæsar wore them round the wrists of a long-sleeved tunic. (Suet. *Cæs.* 45.) The illustration is from a painting at Pompeii.

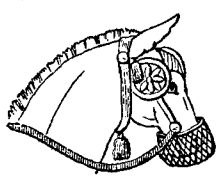


FIMBRIA'TUS (θυσανωτός). Furnished with tassels or fringes. The preceding wood-cut shows a table napkin ornamented in this way; but fringes upon wearing apparel in works of art are more especially introduced to characterise royal personages of foreign and barbarous nations, like the captive princes on the Arch of Constantine, or the Egyptian priesthood, especially Isis and her attendants, one of whom is represented in the annexed engraving, from a Pompeian painting in the exact costume which Herodotus ascribed to that class (ii. 81.). It was a mark of singularity in Julius Cæsar that he wore a fringe on the sleeve of his tunic (Suet. *Cæs.* 45.); for amongst both Greeks and Romans such an appendage was regarded as exclusively feminine.

2. As applied to whips, see FLAGRUM, 3.

FISCEL'LA. Diminutive of FISCINA. A small basket made of wicker work or rushes, of common use in gardening, farming, and dairy operations; particularly to hold a sort of cheese made with curdled cream (Tibull. ii. 3. 15.), called *ricotta* by the modern Italians; one of which is represented in the cut, with the cheese in it, from an original, as it was found at Pompeii.

2. (φιμός). A small basket put over the noses of oxen, as a muzzle, to prevent them from cropping the young shoots of the vines when



ploughing (Cato, *R. R.* 54. 5. Plin. *H. N.* xviii. 49. § 2.); and of other animals of a vicious nature to prevent their biting, as shown by the annexed engraving, from the Theodosian Column. Ginzrot, 85. 3.

FISCEL'LUS. Diminutive of FISCUS. Same as FISCINA. Columell. xii. 38. 6.

FIS'CINA. A large basket, made of osiers, Spanish broom, or rushes, employed in all kinds of out-door work, in gardens, orchards, vineyards, and agricultural operations, in the same manner as the *fiscella;* as a fruit basket (Cic. *Fl.* 17.); a cheese basket (Mart. i. 44.); a muzzle for horses (Plin. xxxiv. 19. § 7.); and in the wine and oil press room for containing the grapes or olives whilst under the action of the press beam (Columell. xii. 39. 3.), the use and action of which are explained and exhibited by the article and illustration, *s.* TORCULAR, 1.

FIS'CUS. A large basket of the same description and uses, as described under the two preceding words; and especially employed in the squeezing of grapes and olives. Columell. xii. 52. 2. *Ib.* 47. 9.

2. It would appear that the Romans made use of a basket of this kind for the custody of coin (Cic. *Verr.* i. 8. Phædr. ii. 7.); whence the term *fiscus* came to be applied under the Empire to that portion of the public revenue which was applied to the maintenance of the sovereign, like our "civil list," as contradistinguished from the personal and private property of the prince (*res privata Principis, ratio Cæsaris*), and from the Exchequer, or Treasury of the State (*ærarium*), out of which the expenses of the government were defrayed. But this distinction is not always strictly observed.

FIS'SIPES. Cloven footed; whence used to designate a reed pen (Auson. *Epist.* vii. 50.), which was made, like our own, with a split at the nibs; see the illustration *s.* ARUNDO, 5.

FISTU'CA. A *rammer*, with which walls of masonry, floorings, and pavements were levelled and consolidated (Plin. *H. N.* xxxvi. 61. Cato, *R. R.* 28. 2.), as shown by the annexed example, from the Column of Trajan; also employed for driving piles under water (Cæs. *B. G.* iv. 17.); but that, from the nature of the service performed, must have been a much larger and more powerful instrument, and probably was worked by machinery.

FISTUCA'TUS. Beaten down, consolidated, or driven in with a rammer (*fistuca*). Vitruv. vii. 4. 5. Plin. *H. N.* xxxvi. 63.

FIS'TULA (σωλήν). A *water pipe.* (Cic. *Rabir. perd.* 11. Frontin. *Aq.* 25.) These were generally made of lead; but in the Villa of Antoninus Pius at Lanuvium, a portion of one has been discovered, weighing between thirty and forty pounds of pure silver, so that the description of Statius (*Sylv.* i. 5. 48.), which records a similar extravagance, is not a poetic fiction. The example here given represents part

of an original excavated in Rome, where many similar specimens have been found, all of which possess the same peculiarity of form as here observable, being compressed at the top, but circular below.

2. (σύριγξ). A Pan's pipe, made of the stalks of the reed, cane, or hemlock. (Virg. *Ecl.* ii. 36. Tibull. ii. 5. 31.) See ARUNDO, 6.

3. A writing pen made of reed or cane. (Pers. iii. 14.) See ARUNDO, 5.

4. (καθετήρ). A metal catheter, distinguished by the ancient surgeons, as well as our own, into two sorts, the male and female. (Celsus, vii. 26. 1.) See CATHETER.

5. An implement employed by the shoemaking trade; perhaps, a

shoemaker's *punch*. Plin. *H. N.* xvii. 23.

6. A *rolling pin* for making pastry. Apic. 42.

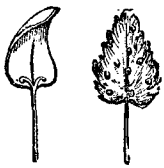
7. *Fistula farraria, ferraria*, or *serrata*. Supposed to be a machine for grinding corn (Plin. *H. N.* xviii. 23. Cato, *R. R.* 10. 3), but the readings are uncertain; some of the old editions of Cato have *fiscella farinaria*.

FISTULA'TOR. One who blows the Pan's pipe (*fistula*), Cic. *Or.* iii. 61., in which passage it is specially used to designate a piper employed by the Roman orators to assist them in keeping their voices at a proper pitch, one of whom, it is insinuated by Cicero, always accompanied Gracchus when he spoke in public.

FISTULA'TUS. Hollow, perforated, or fitted with tubes. Suet. *Nero*, 31.

FLABELL'IFER. In a general sense, any one who carries a fan (*flabellum*); the name is specially given to young slaves of the male or female sex (Plaut. *Trin.* ii. 1. 29.), whose business it was to carry their mistress's fan, and fan her when required. The illustration represents Cupid as the fan-bearer of Ariadne, lamenting her desertion, in a Pompeian painting; other designs in that city, as well as on fictile vases, exhibit females in a similar capacity.

FLABELL'UM (ῥιπίς). A *fan*. (Terent. *Eun.* iii. 5. 50.) The fans of the Greek and Roman ladies were made with the leaves of the lotus plant, of peacock's feathers (Prop. ii. 24. 11.), or some expansive material, painted in brilliant colours (Mart. iii. 82.); were not constructed to open and shut, like ours, but were stiff, and had a long handle the most convenient form for the manner in which they were used; viz. for one person to fan another, a slave being always employed for purpose. (FLABELLIFER.) The left-hand figure in the illustration represents a fan of lotus leaf, from a Pompeian painting; the right-hand one, of peacock's feathers, from a painting discovered at Stabia.



FLAGELLUM (μάστιξ). A *cat*, or *scourge;* made with a great number of knotted and twisted tails, like the numerous feelers of the polypus, which are consequently designated by the same name (Ov. *Met.* iv. 367.); chiefly employed for the punishment of slaves. (Juv. vi. 478. Hor. *Sat.* i. 2. 41. *Ib.* 3. 119. Mar-

cell. *Dig.* 48. 19. 10.). Though a diminutive of FLAGRUM, it was in reality an instrument of greater severity; the diminutive only applying to the fineness of the fibres which composed it, but which, by their very nature, increased the sufferings inflicted. Consequently, it is characterised by the epithet *horribile;* in some cases, even producing death (Hor. *Il. cc.*); and the nature of the wound produced by it is always specified by words which are descriptive of cutting, such as *cædere, secare, scindere*

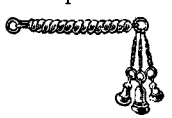
(Hor. Juv. *ll. cc.* Ov. *Ibis*, 183.), in contradistinction to those connected with *flagrum* which express an action of thumping or pounding, such as *pinsere* or *rumpere*. The scourge held by the upright figure in the illustration, which is copied from the device on the handle of a bronze jug found at Pompeii, is no doubt intended to represent one of these instruments; but it will be readily conceived from the minuteness of the design, consequent upon the confined space allotted to it, that it affords only an imperfect idea of the real object.

2. A *driving-whip* (Virg. *Æn.* v. 579. Sil. iv. 440.); in which case we may infer that it designates one of a severer description than those commonly used; with two or three thongs, for instance, instead of a sin-

gle one like the *scutica*. The specimen here introduced is used by a Triton in a Pompeian painting.

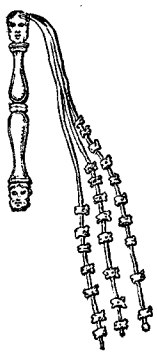
3. The thong attached to a harpoon (*aclis*), for the purpose of drawing it back again to the person who had launched it. Virg. *Æn.* vi. 730. Servius *ad l.*

FLA'GRUM. An instrument employed chiefly for the punishment of slaves (Plaut. *Amph.* iv. 2. 10. Mart. xiv. 79.), consisting of several chains with knobs of metal at



their extremities (whence *durum*, Juv. v. 172.), appended to a short handle, in the same manner as a whip; but which dealt out heavy blows rather than lashes; consequently the effects produced by it are described by words expressive of thumping, pounding, and breaking (*pinsere*, Plaut. *Merc.* ii. 3. 80. *rumpere*, Ulp. *Dig.* 47. 10. 9.), and not of cutting, or lashing, which is characteristic of the *flagellum*. Livy (xxviii. 11.), however, has *cæsa flagro*. The illustration is copied from an original found at Herculaneum, in the houses of which city other specimens have been found, with two and five tails, but otherwise of similar character to the present.

2. *Flagrum talis tessellatum* (*μάστιξ ἀστραγαλωτή*). A whip composed of a number of long lashes (*prolixe fimbriatum*), with the pastern bones (*tali*) of sheep tied up in them, and affixed to a short handle, with which the priests of Cybele affected to flog themselves for the purpose of exciting compassion amongst the ignorant multitude. (Apul. *Met.* viii. p. 173.) The example annexed,



corresponding in every respect with the above description, is copied from a marble bas-relief representing Cybele surrounded by various implements employed in her worship, of which the above forms one.

3. *Flagrum fimbriatum* (Apul. *l. c.*), furnished with a number of lashes, which hang together like a fringe (*fimbria*), whence the name.

FLAMEN. A Flamen; the title given to any Roman priest attached to the service of some single divinity (Cic. *Leg.* ii. 8.), each being distinguished by the name of the deity to whom he ministered (Varro, *L. L.* v. 84.); as *Dialis*, of Jupiter; *Martialis*, of Mars; *Quirinalis*, of Romulus. His pontificial dress was the *læna*, fastened by a brooch at the throat, and the cap called *apex*, with an olive stick and flock of wool on its crown. Serv. *ad* Virg. *Æn.* iv. 262.

FLAMIN'ICA. The wife of the Flamen Dialis. Festus, *s.* Flamen.

FLAMMEA'RIUS. One who makes, or deals in, *flammea.* Plaut. *Aul.* iii. 5. 35. and FLAMMEUM.

FLAMME'OLUM. Diminutive of FLAMMEUM; not, however, meaning small in size, but of a very fine and thin texture; consequently of greater value. Juv. x. 334.

FLAM'MEUM. The marriage veil, worn by a Roman bride on her wedding day It was of a deep and brilliant yellow colour (Plin. *H. N.* xxi. 22.), like a flame, from which circumstance the name arose; and of large dimensions, sufficient to cover the whole person from head to foot. During the ceremony it was worn over the head, to shield the downcast looks of virgin modesty (Lucan. ii. 361.), as exhibited in the above figure, from a Roman marble, representing a bride (*nupta*) at her wedding; and was so retained until she arrived at her new home, when she was unveiled by her husband; as is exemplified by the annexed figure, also from a Roman marble, in which

the bride is seen sitting unveiled upon a couch, but with the *flammeum* still on her shoulders, and exhibiting a very natural gesture of feminine modesty, or regret for the loss of her old friends and companions.

FLAM'MULA. A banner used in late times by some of the cavalry regiments of the Roman armies (Veget. *Mil.* ii. 1. Id. iii. 5.); which may have received the name from being of a yellow colour, like the bridal veil, (*flammeum*); or from being notched at the end into long pointed forks like a flame (*flamma*), a specimen of which is exhibited in the annexed wood-cut from the arch of Septimus Severus.

FOCA'LE (*προσγναθίδιον*). A wrapper for the neck and jaws (*fauces, quasi faucale*), like our *neck-cloth* or *cravat*; originally only worn by delicate persons and invalids (Hor. *Sat.* ii. 3. 255. Quint. xi. 3. 144.), not as an ordinary part of the Roman costume, as it is of ours; but when the extension of the Empire forced the Roman soldiers to endure the severities of northern climates, it seems to have been generally adopted in the army; for it is universally worn by the troops in the armies of Trajan, Antoninus, and Septimius Severus, in the manner shown by the annexed example, the ends of which hang down over the chest exactly as described by the Scholiast on Horace (*l. c.*), *a collis dependentia, ad fovendum collum, et fauces contra frigus muniendas.*

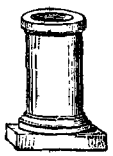
FOCA'RIUS. One of the lowest class of household slaves, attached to the kitchen department, where he had to attend to the fire, and probably perform the common drudgery of the place. Ulp. *Dig.* 4. 9. 1.

2. *Focaria.* A female slave employed in the above services; a kitchen-maid. Ulp. *Dig.* 33. 7. 12. Pomp. *ib.* 15.

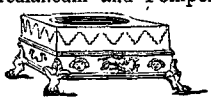
FOC'ULUS. Diminutive of FOCUS; any small or portable fire-place;

especially in the following specific senses and uses :—

1. The cavity on the top of an altar for burnt-offerings, within which the fire was kindled (Liv. ii. 12.); whence also used for the altar itself. (Cic. *Dom.* 47.) The example represents a small marble altar, showing the *foculus* at the top, from an original found at Antium.



2. (ἐσχάριον). A *brazier*, or chafing-dish, in which charcoal or wood-ashes were burnt, for the purpose of warming apartments. Many of these have been discovered in the houses of Herculaneum and Pompeii, both



round and square, but similar in general character to the specimen annexed, from an original of bronze.

3. A small portable stove or fireplace, employed for culinary and other purposes. (Plaut. *Capt.* iv. 2. 67. Juv. *Sat.* iii. 262.) The example, from a painting found in Herculaneum, shows the stove raised upon a stand supported on three legs, in order to give room for ventilation underneath, the door in front through which the charcoal was to be inserted, and a vessel on the top, containing the ingredients which the figure stirs round whilst they boil.

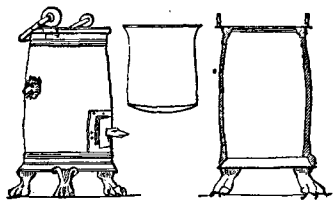
FOCUS (ἑστία, ἐσχάρα). A *fireplace;* the *hearth* of a house. (Cic. *Sen.* 16. Hor. *Od.* i. 9. 5. Tibull. i. 1. 6.) Amongst the Romans, the hearth was consecrated to the *Lares*, and held as a sacred spot in the house; consequently, it was situated in the public hall, or atrium, where the altar of the household gods also stood (see ARA, 5.): hence the frequent juxtaposition of the words *pro aris et focis* in solemn adjurations. It consisted of a square platform of stone or bricks, raised a few inches only from the ground, as is manifested by numerous instances still visible at Pompeii; upon this the fire was kindled with logs of wood resting upon andirons (*varæ*), but in most cases without any flue or chimney to carry off the smoke.

2. Same as FOCULUS, 1. The hollow part at the top of an altar for burnt-offerings, in which the fire was kindled; thence, the altar itself. Ov. *A. A.* i. 637. Tibull. i. 8. 70.

3. *Focus turicremis.* A brazier or fire-pan, made of metal and furnished with handles for the convenience of being transported from place to place, and upon solemn occasions set down before the altar or statue of a divinity, to serve the purpose of a censer for burning pastiles of frankincense. (Ov. *Her.* ii. 18. Marini, *Fr. Arv.* p. 311.) The illustration, from an ancient Roman fresco, exhibits a female with a dish of pastiles in her left hand, and the *focus turicremis* burning on the ground beside her, into which she drops them one by one.

4. A sort of *hot plate*, invented by the luxurious Romans for the purpose of having their soups and ragouts thoroughly hot when brought to table. It was made of metal, and contained a fire of kindled charcoal, as well as the dish or vessel with the viands ready cooked, all of which were thus carried up at once from the kitchen to the dining-room, which Seneca expresses by saying the kitchen accompanies the meal—*culina cœnam prosequitur.* (Senec. *Ep.* 78.)

The illustration represents an utensil

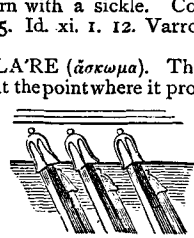


of this kind, from an original in bronze found at Pompeii, with a section of the inside, and a drawing of the pan which contained the viands, placed between them. The charcoal was inserted and replenished through the small door at the bottom; the smoke escaped through two apertures at the sides, each ornamented by a lion's head; the handles at the top served to carry it; and the pan was let in at the top, where it was supported over the fire by the rim round its surface.

FODI'NA (*μέταλλον*). A mine from which minerals, &c., are dug; each particular mine being marked by a distinguishing epithet; as, *auri fodina*, a gold mine; *argenti fodina*, a silver mine; which are also frequently written as one word. Ulp. *Dig.* 27. 9. 3. Vitruv. Plin.

FŒNISE'CA, FŒNISECTOR, FŒNISEX'. A *mower* of grass with a scythe, as contradistinguished from a reaper of corn with a sickle. Columell. ii. 18. 5. Id. xi. 1. 12. Varro, *R. R.* i. 49. 2.

FOLLICULA'RE (*ἀσκωμα*). The shaft of an oar at the point where it protrudes from the oar port, which was encircled by a leather cap or bag (*folliculus*), to ease the wear and tear of the oar, and prevent the water in heavy seas from entering the vessel through the port. Both the form and situation of this cap are clearly shown by the illustration, which represents several oars furnished with the guard described, as they are seen on the side of a vessel in a bas-relief of the Villa Albani.



FOLLIC'ULUS. Diminutive of FOLLIS.

FOLLIS. A *ball inflated with air*, and of large dimensions, which, from its lightness, was peculiarly adapted for the amusement of very young or old people, as affording exercise without violent exertion. (Mart. xiv. 47.) The annexed illustration is from the device on a coin of Gordian iii., as published by Mercuriali

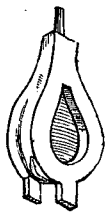
(*Gymn.* p. 126.); and resembles, both in the size of the inflated bladder, and the manner in which it is employed an amusement still common in Italy, known as the game of the big ball (*il giuco del pallone*), at which the players have their right arms, from the elbow to the wrist, covered with a guard like that exhibited in the engraving; with this they strike the ball, which another person delivers to them, as the bowler does at cricket.

2. A cushion or mattress inflated with air, instead of stuffed with feathers, which latter was considered more luxurious. Lamprid. *Elag.* 25.

3. A large leather bag for holding money (Juv. xiv. 281.); especially used in the army as a military chest for keeping the soldiers' pay. Veg. *Mil.* ii. 20.

4. (*φῦσα*). A *pair of bellows;*

consisting of two boards, with a air-valve (*parma*), united by a skin of ox or cow hide, so as to form a machine similar to what we now use, as shown by the annexed figure, from a terra-cotta lamp, in the collection of Licetus (*Lucern.* vi. 24. 2.), Cic. *N. D.* i. 20. Pers. v. 11. Bellows, also made of goat's skin (*folles hircini*), are mentioned by Horace (*Sat.* i. 4. 19.); and of bull's hide (*folles taurini*) by Virgil (*Georg.* iv. 171.); but this latter is only to be taken as a poetical expression, or was written in ignorance of a well known fact, that bull's leather is unfit for making bellows. Beckman, *Hist. of Inventions*, vol. 1. p. 64. London, 1846.

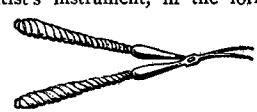


5. *Follis fabrilis.* A blacksmith's bellows (Liv. xxxviii. 7.) of large dimensions, such as employed in our forges; of which an instance is afforded by the engraving *s.* FERRARIUS.

FORCEPS (*πυράγρα*). A *pair of tongs*, such as were used by smiths for taking the heated metal out of the fire, and holding it upon the

anvil, whilst being worked. (Isidor. *Orig.* xix. 7. 3. Ov. *Met.* xii. 277. Virg. *Æn.* viii. 453.) The example represents a pair of Vulcan's tongs, from a marble bas-relief. Compare illustrations *s.* MARCUS and MARCULUS.

2. (*ὀριζάγρα*). A particular kind of dentist's instrument, in the form of



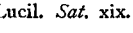
pincers, employed for extracting the roots of decayed teeth (Celsus, vii. 12. 1.); a purpose which medical men have assigned to the instrument here figured, from an original discovered, amongst other surgical instruments, in a house at Pompeii, and for which it seems well adapted.

3. (*ὀδοντάγρα*). A pair of pincers for drawing teeth (Celsus, vii. 12. 1.), which were constructed with bent claws (*uncis*). Lucil. *Sat.* xix. 11. Gerlach.

4. (*ἀρδιοθήρα.* Serv. *ad.* Virg. *Æn.* xii. 404.) A pair of pincers expressly constructed for the purpose of extracting spear or arrow heads from wounds. Virg. and Serv. *l. c.*

5. In military language; same as FORFEX, 3. Cato, *ap.* Fest. *s.* Serra.

FORFEX (*ψαλίς, μάχαιρα διπλῆ*, Pollux. ii. 32.) A *pair of scissors, clippers*, or *shears*, em-



ployed for snipping (Columell. xii. 44. 4.), clipping the hair or beard (Mart. vii. 95.), shearing sheep (Calpurn. *Ecl.* v. 74.), and other similar purposes. The example represents a pair of sheep shears, as seen over the figure of a ram in an engraved gem; and the wood-cut at p. 208. shows an instrument of exactly the same form, used as a pair of scissors by a party of garland makers. The form of the instrument, moreover, which is round at the bottom, as Galen describes the Greek *ψαλίς*, not only identifies that word with the Latin *forfex*, but also accounts for the secondary meanings which it bore; viz. a vault, an absis, and an arched aqueduct.

2. A pair of shears for raising weights. Vitruv. x. 2. 2.

3. In military language, a tenaille, or body of troops disposed in the form of the letter V, to receive the attack of an enemy advancing in the shape of a wedge (*cuneus*), which it admitted within its position, and then closed upon his flanks. Veg. *Mil.* iii. 18. Gell. x. 9.

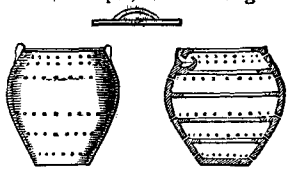
FORFIC'ULA (*ψαλίδιον*). Diminutive of FORFEX. Plin. *H. N.* xxv. 23.

FORI. Plural of FORUS. The

ship's floors (Latin and Anglo-Saxon Glossary of the 10th century). This includes the flooring of the deck (Gell. xvi. 19. 3.); the gangways by which the mariners passed about the vessel (Cic. *Sen.* 6. Lucan. iii. 630.), those between the rowers' benches (Virg. *Æn.* vi. 412.), and perhaps the benches themselves. Isidor. *Orig.* xix. 2.

2. The standing-places on a temporary platform erected for the accommodation of spectators at a public show. Liv. i. 35. Festus, *s.* Forum.

3. The floors, one above the other, by which the Roman agriculturists sometimes divided their beehives (Virg. *G.* iv. 250.) into a number of separate stories; as shown by the annexed example, from an original of



bronze discovered at Pompeii. The left-hand figure shows the outside; the right-hand one, a section of the inside divided into stories; and the top one the movable lid with its handle.

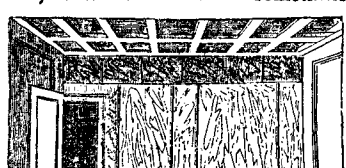
4. Narrow furrows in a field or garden formed into parallel lines by the hoe. Columell. x. 92. 1.

FOR'ICA (θάκος). A set of public privies, like the *cabinets d'aisance* of Paris, distributed in various parts of the city for the convenience of the population. A small fee charged for the accommodation, together with the profits arising from the sale of the contents, induced individuals to take such premises on lease, as a means of gaining a livelihood. Juv. iii. 38. Ruperti *ad l.* Theophrast. Char. 14. where the absent man, having overeaten himself, is obliged to go out at night to the privy, and gets bitten by his neighbour's dog as he returns home; which proves that the word is not applied to a private convenience, but a public one apart from his own residence.

FORICA'RIUS. The lessee of a FORICA. Paul. *Dig.* 22. 1. 17. § 5.

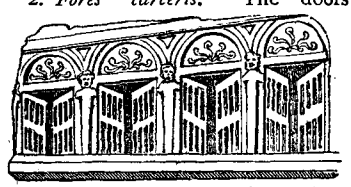
FORIC'ULA. Diminutive of FORIS; a *window-shutter*. (Varro, *R. R.* i. 59. 1.) See the illustration *s.* FENESTELLA, which shows a shallow recess on the outside of the wall, to receive a wooden shutter when it was pushed back from the window.

FORIS (σανίς, κλισιάς, θύρετρον). The door itself, as distinct from the doorcase (Liv. vi. 34. Cic. *Verr.* ii. 1. 26. Plaut. *Curc.* i. 3. 1.); and especially of one which opened outwards. (Serv. *Æn.* i. 449.) The doors of the ancients were *generally* made in two leaves, like our folding doors (illustration *s.* JANUA); consequently, the word *foris* is mostly used in the plural; but when it occurs in the singular, we are to understand that one only of the leaves is meant (Ov. *Her.* xii. 150.), or that the door consisted of a single leaf, which the ancients sometimes



used in the interior of their houses, as shown by the illustration, from the Vatican Virgil.

2. *Fores carceris.* The doors

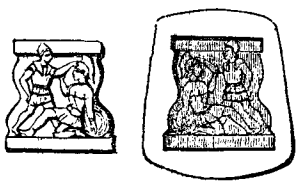


which closed the front of a stall in

the circus, in which the horses and chariots were stationed before they started for the race, as shown by the annexed wood-cut, from a bas-relief in the British Museum. Ov. *Trist.* v. 9. 29.

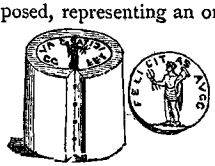
FORMA (*τύπος*). A *model, mould,* or *form,* by which other things of a plastic, fusible, or ductile nature are made to assume any shape required; as —

1. A mould for taking terra-cotta casts. These were made of stone, with the design engraved upon them in intaglio, into which the wet clay was pressed, and then put into an



oven to be baked in its mould. The illustration shows an original mould on the right hand found at Ardea, with the cast from it (*ectypus*) on the left.

2. (*χόανος*). A mould for fusible metals, casts in bronze (Plin. *H. N.* xxxvi. 49.), coins (Lamprid. *Alex. Sev.* 39.), and similar objects, also made of stone, sufficiently hard to resist the molten heat; or of baked earth; of which material the annexed example is composed, representing an original



mould for coins with a specimen of the money upon a rather larger scale by the side. A number of models, with a reverse of the device engraved on both sides, are arranged in the case, at a distance from one another corresponding with the exact thickness of the intended coin; the liquid metal was poured into the groove at the side, from which it flowed through the holes there seen, and produced a perfect coin between each layer of the types.

3. A mould for making bricks. Pallad. vi. 12.

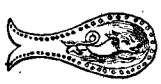
4. A mould in which cream cheeses were pressed, made of box-wood (Columell. vii. 8. 7.); also designated by the diminutive *Formula.* Pallad. vi. 9. 2.

5. (*καλάπους*). A *shoemaker's last;* made of wood like our own, and with a handle to it, as shown by the annexed example from a painting of Herculaneum, representing two genii as shoemakers engaged at their trade. Hor. *Sat.* ii. 3. 106. Ulp. *Dig.* 9. 2. 5. § 3.

6. The water-way or channel of an aqueduct, or that part of it which is conducted *underground,* instead of being raised upon arches (Frontin. *Aq.* 75. 126.), and which is consequently embedded in the earth, like a cast in its mould.

FORMA'CEUS. See PARIES.

FORMEL'LA. Diminutive of FORMA. Either a small mould for giving an artificial and fanciful form to fish when dressed up for dinner, or probably a mould in the shape of a fish, like the annexed specimen, from an original found in Pompeii. Apic. ix. 13.



FORMI'DO. A sort of scare-crow, employed by huntsmen for the purpose of driving their prey in a particular direction, to where the toils were laid. It consisted of a long line stretched across any given district, to which a number of feathers of different colours were attached; and as these fluttered in the wind, they frightened the animals, and deterred them from retreating towards the site where the scarecrow

was exhibited. (Grat. 85. 88. Nemes. 304. Virg. *Æn.* xii. 750. Senec. *Ira.* ii. 12.) Hence the allusion of Horace (*Sat.* i. 8. 3.), when he terms Priapus the terror of thieves—*furum formido.*

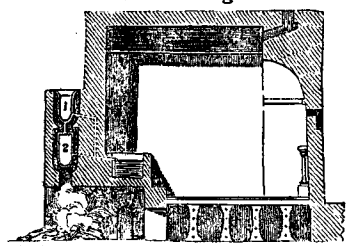
FOR'MULA. Diminutive of FORMA.

FORNACA'RIUS, FORNACA'TOR, FURNACA'TOR. The slave who attended an oven, or a furnace at the baths. Ulp. *Dig.* 9. 2. 27. Paul. *Dig.* 33. 7. 14. Inscript. in the baths at Pompeii.

FORNAC'ULA. Diminutive of FORNAX. A small furnace for smelting metals (Juv. x. 82.); or for heating, boiling, or melting anything

of a liquid or fusible nature. The illustration represents an ancient Roman *fornacula* in elevation, like one of our *coppers*, from an excavation near Wansford in Northamptonshire, and was intended for making the glaze employed in a neighbouring pottery, to varnish over the outsides of the earthenware vessels there made. The small cut, let into the text, presents a transverse section of the copper and furnace, and shows how they were constructed.

2. *Fornaculæ balnearum.* The furnace and flues employed for heating the thermal chamber in a set of baths (Fronton. *ad. M. Cæs.* 1. *Ep.* 2.), which are plainly shown in the annexed engraving, representing the section of a bath-room excavated at Tusculum; the furnace is seen on the left with the boilers over it, and the flues extending under the



whole flooring of the room towards the right.

FORNAX (κάμινος). An oven or kiln for baking pottery. Cic. *N. D.* i. 37.) The illustration shows the

remains of a Roman pottery kiln, discovered near Castor in Northamptonshire. The low door in front is the entrance to the furnace *(præfurnium)*; the circular building at the back, the kiln in which the vessels were baked upon a floor suspended over the furnace. The floor still remains entire, as shown by the elevation; but the manner in which it was supported by a central pillar, the locality of the furnace, the situation of the vessels, and the vaulting which covered in the oven, will be better understood by the annexed section of the structure, in which all these particulars

are visible; and nothing is added but some vases and a dotted line to complete the original form of the kiln.

2. *Fornax æraria.* A *smelting furnace* (Plin. *H. N.* xi. 42. Virg. *Æn.* vii. 636.); of which an example is given at p. 104. *s.* CAMINUS.

3. *Fornax calcaria.* A *lime kiln* (Cato. *R. R.* xxxviii. 4.); constructed in the following manner:—An excavation was made in the earth of sufficient depth to form a spacious vault (*fornix*) for the furnace, and provided with an entrance mouth (*præfurnium*), both in front and rear; the former for introducing the fuel, the latter for removing the embers. The gulley or shaft (*fauces*) which formed the approaches to the mouths of the furnace, were sunk in a perpendicular direction, in order to screen the furnace and its apertures from currents of wind. The part of the kiln above ground (*summa fornax*) was then built up with bricks or rough stones (*cæmenta*), coated with clay to confine the heat, and of a conical form, six feet wide at bottom, converging to three at the top, where it ended in a circular aperture or chimney (*orbis summus*).

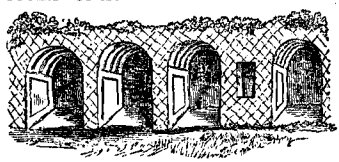
4. *Fornax balinei.* (Labeo. *Dig.* 19. 2. 58.) The furnace of a bath. See FORNACULA. 2.

FORNICA'TUS. See PARIES.

FORNIX. An *arch;* a mechanical construction in the form of a segment of a circle, formed by intrados and voussoirs which hold themselves together by mutual gravitation. (Cic. *Top.* 4. Seneca, *Ep.* 90.) Same as ARCUS, 4. which see.

2. An *archway*, erected by some individual to commemorate himself and ornament the city (Cor. *Verr.* i. 7. ii. 63. Liv. xxxiii. 27. Id. xxxvii. 3.); but not a triumphal arch (*arcus triumphalis*), as is proved by the above passages from Livy; one of which has reference to an archway erected by Scipio Africanus before the commencement of the campaign, the other by L. Stertinius at the conclusion of his command, which ended without a triumph. Thus the archway which forms one of the entrances into the Forum at Pompeii would be properly termed a *fornix;* that of Titus, of Septimius Severus, or of Constantine at Rome, an *arcus;* though the external appearance, in respect of ornament and design, was the same in both. See ARCUS, 5. and the illustration there given.

3. A *vault*, or *vaulted chamber;* especially of a confined and common description, such as was inhabited by slaves and poor people; hence, the cell of a common prostitute (Hor. *Sat.* i. 2. 30. Juv. xi. 171.), for at Rome such persons pursued their vocation in vaults of this description; which practice has given rise to the modern term *fornication.* The illustration represents a set of small rooms constructed in this manner



amongst the ruins of a Roman villa on the bay of Gaieta. The doors and wall which closed them in front have perished; but the remains are sufficient to give a clear notion of the construction termed *fornix.*

4. A *vaulted sally-port* in the towers and walls of fortified places, by which the defenders might make

a sudden irruption against their assailants. (Liv. xxxvi. 23.) The

illustration represents one of the towers belonging to the walls of Pompeii, in its present state, with a sally-port, on the left, at the bottom; the two dark arches, exposed above, contain the staircases, and were concealed by the external wall, when the tower was in its original state.

FORNUS. Same as FURNUS. Varro, *ap.* Non. *s. v.* p. 531,

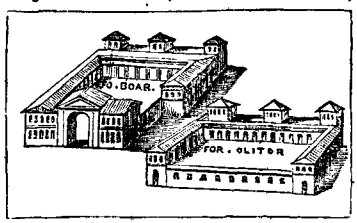
FORPEX. (Cato *R. R.* x. 3. Suet. *Aug.* 75.) Same as FORFEX. A pair of tongs.

FORTAX. (Varro. *R. R.* xxxviii. 4.) Applied to masses of chalk arranged together in the form of an arch (*fornix*) over the fire in a lime kiln, so as to support themselves by mutual gravity, and the whole mass above them in the kiln, while under the process of burning for making lime.

FOR'ULUS. A *dwarf bookcase*, or cabinet for books (Juv. iii. 219.); not permanently fixed to the walls, like the *armarium*, but forming a small moveable repository (Suet. *Aug.* 31.), for a few favourite authors, like the example annexed, from a bas-relief on a sarcophagus, now used as the receiving basin of a fountain in one of the streets at Rome.

FORUM. In its original sense, implied the uncovered space of ground left in front of a tomb, and in which the same right of property existed as in the sepulchre itself. Festus, *s.v.* Cic. *de Legg.* ii. 24.

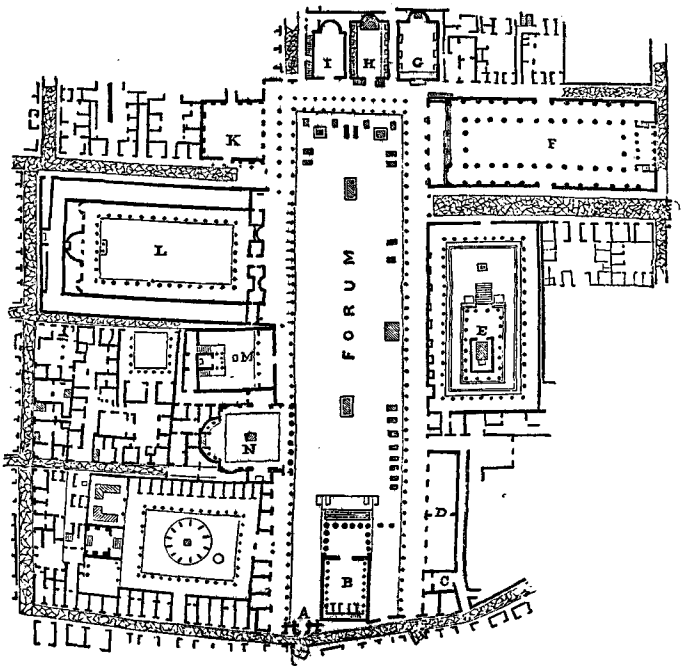
2. (ἀγορά). A *market-place;* consisting of a large open area in the centre, where the country people exhibited their produce for sale, surrounded by outbuildings and colonnades, under which the different trades erected stalls, and displayed their wares or merchandise. In small towns a single forum would suffice for different markets; but in large cities like Rome, almost every class of provision dealers had a market of their own, distinguished by the name of the produce sold in it; as *forum boarium*, the cattle market;



olitorium, the cabbage or vegetable market; both of which are represented in the annexed illustration, from an ancient painting, containing views of several sites in the city of Rome with their names inscribed upon each. The illustration also shows distinctly the manner in which an ancient market-place was laid out and enclosed. Varro, *L. L.* v. 146.

3. *The* Forum; i. e., a large open area, of a nature somewhat similar to the last described; but laid out upon a much more magnificent scale, and intended as a place for holding public meetings in the open air, and for the transaction of judicial and commercial business rather than a mere provision market. (Varro, *R. R.* v. 145.) It was surrounded by the principal public buildings and offices of state, courts of justice, basilicæ, places of worship, and spacious colonnades of one or more stories, in which the merchants, bankers, and money dealers had their counting houses, and transacted their business. (Vitruv. v. 1. 2.) Of the famous Roman forum nothing now remains but the ruins of some of the edifices which stood in or around it, still rising in solitary grandeur on the spot, or interspersed amongst the modern buildings which encumber the site. Its former level lies buried beneath a depth of twelve or fourteen feet of earth and rubbish, so that the very site it occupied, its bearings and di-

mensions, form one of the most disputed points of Roman topography. But the excavations of Pompeii have opened the Forum of that city, the remains of which are sufficiently circumstantial to enable us to trace the ground-plans of the various edifices surrounding it, and to assign some probable use to each of them; and will thus afford a general notion of the usual appearance of these places, and of the manner in which they were laid out. The central area is paved with large square flags, on which the bases for many statues still remain, and surrounded by a Doric



colonnade of two stories, backed by a range of spacious and lofty buildings all round. The principal entrance is through an archway (*fornix*) (A), on the left-hand corner of the plan, and by the side of a temple of the Corinthian order (B), supposed to have been dedicated to Jupiter. On the opposite flank of this temple is another entrance into the Forum, and by its side the public prison (*carcer*) (C), in which the bones of two men with fetters on their legs were found. Adjacent to this is a long shallow building (D), with several entrances from the colonnade, surmised by the Neapolitan antiquaries to have been a public granary (*horreum*). The next building is another temple of the Corinthian order (E), dedicated to Venus, as conjectured from an inscription found on the spot. It stands in an area, enclosed by a blank wall and peristyle, to

which the principal entrance is in a side street, abutting on the Forum, and flanking the basilica (F), beyond which there are three private houses out of the precincts of the Forum. The further or southern side of the square is occupied by three public edifices (G, H, I), nearly similar to one another in their plans and dimensions. All these have been decorated with columns and statues, fragments of which still remain on the floor; but there are no sufficient grounds for deciding the uses for which they were destined. The first is merely conjectured to have been a council chamber (*curia*); the second, the treasury (*ærarium*); and the last, another curia. Beyond these is another street, opening on the Forum; and, turning the angle, are the remains of a square building (K), for which no satisfactory use can be suggested. The space behind is occupied by the sites of three private houses. The next object is a large plot of ground (L), surrounded by a colonnade (*porticus*) and a cloister (*crypta*), and decorated in front, where it faces the Forum, by a spacious entrance porch or vestibule (*chalcidicum*), all of which were constructed at the expense of a female named Eumachia. Beyond this is a small temple (M) upon a raised basement, attributed by some to Mercury, by others to Quirinus; and adjoining to it, an edifice (N), with a large semicircular tribune or absis at its further extremity, supposed to have been a meeting-hall for the Augustals, or a town-hall (*senaculum*), for the Pompeian senate. The rear of both these structures is covered by the premises belonging to a fuller's establishment (*fullonica*). The last structure (O) is a magnificent building, with various appurtenances behind it, commonly called the Pantheon, from twelve pedestals placed in a circle round an altar in their centre, supposed to have supported the statues of the Dii Magni, or twelve principal divinities; but the style of the decorations, and the subjects of the numerous paintings which ornamented its walls, afford considerable weight to another ingenious conjecture which has been hazarded, that it was a banquetting-hall belonging to the Augustals.

4. (Perhaps *ὑπολήνιον*). A particular part of the press-room, where wine or oil was made. Varro, i. 54. 2. Columell. xi. 2. 71. Id. xii. 18. 3. In all these passages, it is enumerated with the presses and other instruments and vessels employed in the operation; and the name would be well adapted to the parts marked H H on the plan of the press-room excavated at Stabia, which illustrates the word TORCULARIUM.

FORUS. Same as FORUM. Lucil. *Sat.* iii. 23. Gerlach. Pompon. *ap.* Non. p. 206.

2. *Forus aleatorius.* A dice-board. Suet. *Aug.* 71. Senec. *Cons. ad Polyb.* 36.

FOSSOR (*ὀρύκτης*). An *excavator* (Inscript. *ap.* Murat. 1970. 3.); or a *miner* (Stat. *Theb.* ii. 418.); i. e., a labourer who digs *out* or deep *into*, the ground with a sharp-pointed instrument, like the mattock (*dolabra fossoria*), as shown by the annexed illustration, which represents an excavator at work amongst the Roman catacombs, from a sepulchral painting of the Christian era. The lamp at his side indicates that the scene of his operations is laid underground.

2. (*σκαφεύς, σκαπανεύς*). But as the excavator made use of the spade (*pala*) to clear away the soil which had been loosened by his mattock (*dolabra*), the word is also employed to designate a

digger, or agricultural labourer, who turns up or trenches the ground with a spade, (Virg. *Georg.* ii. 264. Pallad. i. 6. 11. Alciphr. *Ep.* iii. 38), in the manner shown by the

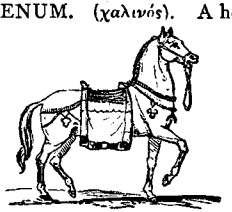
annexed example, from a painting of the same description as the last.

FRACES (*στέμφυγα*). The husks of the olive, after the juice had been extracted by bruising and squeezing the fruit. Cato, *R. R.* 56. 2. Id. 67. 2.

FRAM'EA. The spear used by the Germans, which had a short, but very sharp iron head, and was employed both as a pike at close quar-

ters, and as a missile for hurling (Tac. *Germ.* 6.), in which manner it is used by the annexed figure, representing a German warrior, on the column of Antoninus.

FRENUM. (*χαλινός*). A horse's



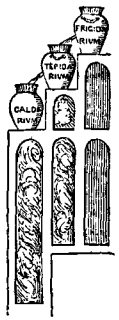
bridle, including the bit, head-piece, and reins. (Cic. Hor. Virg.) The example is copied from the arch of Septimius Severus.

FRIGIDA'RIUM. A cool place or larder for preserving meat. Lucil. *Sat.* viii. 7. Gerlach.

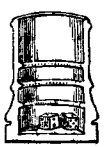
2. One of the chambers mentioned by Vitruvius, as connected with the bathing department of a gymnasium (Vitruv. v. 11. 2.); the actual use and precise nature of which he does not state, nor is it easy to determine. However, it was certainly distinct from the cold-water bath (*frigida lavatio*), with which it is enumerated, but situated in an opposite angle of the edifice, and adjoining the oiling room (*elæothesium*), precisely as represented in a painting from the Thermæ of Titus, introduced at p. 142. Reasoning from analogy and the sense in which the term is used by Lucilius (see No. 1.), we might fairly conclude that it was a chamber which did not contain a bath, but was merely kept at a low temperature, in order to brace the body after the exhaustion of the Laconicum, or vapour bath, by a process less violent than that of plunging immediately into cold water —a common practice amongst the ancients. The difficulty experienced in attempting to establish a distinction between the two expressions *frigidarium* and *frigida lavatio*, in the passage of Vitruvius above cited, has induced Marini, and Professor Becker with him, to alter the former reading into *tepidarium*; but the painting referred to, from the Thermæ of Titus, which shows a frigidarium adjoining the elæothesium, as Vitruvius directs, seems sufficient to establish the original reading as the genuine one.

3. *Ahenum*, or *vas*. The vat or cistern containing cold water in a set of baths. (Vitruv. v. 10.) The ingenious manner in which the ancients uniformly contrived to arrange the different coppers and vats required for the supply of their baths, so as to incur the least possible waste of water and fuel, is very clearly exhibited

by the annexed woodcut, from a painting in the Thermæ of Titus at Rome. The boiler for the hot water (*caldarium*) was placed immediately over the furnace; above that or at a greater elevation from the fire, was another copper (*tepidarium*), which immediately supplied the vacuum created in the boiler as the hot water was drawn off, by an equal quantity of fluid already raised to a moderate temperature; and was itself, in like manner, filled up directly from the cold cistern (*frigidarium*), which, as shown by the engraving, was completely removed from the heat of the furnace.

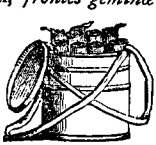


FRITIL'LUS (φιμός). A *dice-box*; of similar construction to those



still in use, with graduated intervals on the inside to give the dice a rotatory motion during their descent, as shown by the annexed example and section of an original found in an excavation at Rome. Juv. xiv. 5. Mart. iv. 14. Id. xiv. 1.

FRONS. Applied to books; mostly in the plural, *frontes geminæ* (Ov. *Trist.* i. 1. 11. Tibull. iii. 1. 13.); the two outside surfaces or bases of a roll of papyrus, &c. when it was rolled up so as to form a volume (*volumen*), and which were smoothed and polished with pumice stone, and dyed black, when the roll was completed. The illustration represents a box of books, from a Pompeian painting, in which there are eight rolls, each with one of their *frontes* uppermost.



FRONT'ALE (ἄμπυξ). A *frontlet*, or *head band*, placed across the foreheads of horses (Plin. *H. N.* xxxvii. 74.), as seen in the annexed example from a fictile vase. It sometimes consisted of a plate of gold (Hom. *Il.* v. 358.), and, amongst persons of regal state, was often enriched with precious stones. Plin. *l. c.*

2. The Greek writers also make use of the same word to designate a bandeau placed in a similar manner over the forehead of females, more especially of Divinities (Hom. *Il.* xxii. 469. Hes. *Theogn.* 916.); as shown in the annexed woodcut, from a fictile vase.

3. (προμετωπίδιον. Gloss. Vet.) A plate of metal placed as a defence over the forehead and frontal bone of horses belonging to the heavy cavalry of the Greeks and Romans. (Arrian *Tact.* p. 15. Xen. Cyr. iv. 1. Id. *Anab.* i. 7.) This practice was introduced by the Medes or Persians; and elephants, when caparisoned for action, were provided with a defence of the same nature. Liv. xxxvii. 40.

FUCA'TUS. *Rouged* or *painted*, as explained in the next paragraph.

FUCUS (φῦκος). *Rouge*; an article frequently employed by the Greek and Roman women, as it is by those of modern Europe, in order to give the appearance of a brilliant or youthful tint to a complexion already used up or naturally sallow. (Plaut. *Most.* i. 3. 118. Prop. ii. 18. 31.) It was prepared from a certain kind

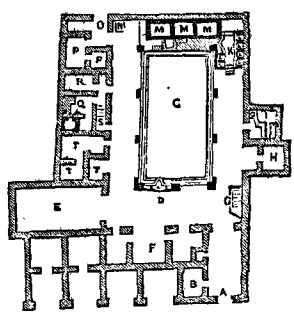
of moss (*Lichen rocella* L.), and was laid on with a brush, as in the annexed example from a fictile vase;

or with the finger, as exhibited in other designs of the same nature.

FULCRUM. A stay or support upon which any thing rests; as a staff or walking-stick (Ovid. *Pont.* iii. 3. 14. BACULUS); the foot of a sofa, couch, or bed (Suet. *Claud.* 32. Prop. iv. 8. 68. CLINOPUS), whence sometimes put for the bed itself (Prop. iv. 7. 3.); and, in later times, the high pummel in front of a riding-saddle, made upon a tree. (Sidon. Apoll. *Ep.* iii. 90. SELLA EQUESTRIS.)

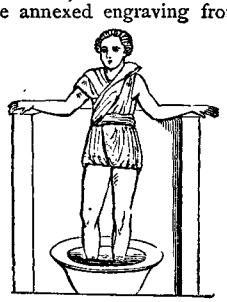
FULLO (*κναφεύς*). A *fuller*, a cleaner and scourer of cloth. (Mart. xiv. 51.) The fullers, who formed a very important body of tradesmen, were extensively employed in the same capacity as are our washerwomen, for cleaning and whitening garments after they had been worn; an operation which was effected by treading the clothes in large vats of water mixed with urine (Plin. *H. N.* xxviii. 18), collected from vessels exposed in corners of the streets for the purpose. (Mart. vi. 93.) The cloth was then dried and bleached upon a semicircular frame (*cavea viminea*), placed over a pot of sulphur; after which it was hung up, and had the nap loosened and laid with brushes, or with a thistle (*cardo fullonicus*), from which it was removed to the press (*pressorium*), where it was finally smoothed and condensed by the action of a screw. The illustration represents a fuller at work in his tub, from a painting in the Fullonica at Pompeii.

FULLONICA and FULLONIUM (*κναφεῖον*.) A fuller's washhouse and premises. (Ulp. *Dig.* 39. 3. 3. Ammian. xiv. 11. 31.) An extensive establishment of this kind has been excavated at Pompeii, of which the ground-plan is annexed, as it will serve to convey a very accurate notion of the numerous conveniences



required for conducting the different processes of the business, and the manner in which they were applied. A. The principal entrance from the main street. B. The porter's lodge. C. The impluvium, like that in ordinary houses, surrounded by a colonnade, supported by twelve square pilasters, upon one of which the figures of fullers at work, represented in the last and following wood-cut, are painted. D. A fountain with a jet of water, a representation of which is introduced under the wore SIPHO. E. A spacious apartment, opening upon the peristyle or courtyard of the premises, and perhaps used for drying the clothes. F. A tablinum, with a room on each side of it, where customers were pro-

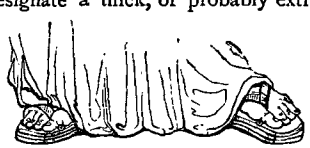
bably received, when they came upon business. G. A closet or wardrobe, in which the clothes were deposited after they had been scoured, and kept until called for; the marks of the shelves are still visible against the walls. H. An adjoining room; the first on the right hand, which is within that part of the premises where the active operations of the trade were carried on. I. The large wash-house with a tank, where the clothes were cleansed by simple washing and rinsing. K. The place where the dirt and grease were got out by rubbing and treading with the feet. LLLLLL. Six niches constructed on the sides of the room, and separated from one another by low walls, about the height of a man's armpits, in each of which was placed a tub where the fuller stood, and worked out the impurities of the cloth, by jumping upon it with his bare feet, an operation which he effected by raising himself upon his arms, while they rested on the side-walls, in the manner exhibited by the annexed engraving from one



of the pictures above mentioned. MMM. Three smaller tanks, either for washing, or, more probably, in which the clothes were left to soak before they were washed. N. A fountain or well for the use of the workmen. O. A back gate opening on a small street, contiguous to that portion of the premises in which the active part of the trade was performed. PP. Rooms for which no particular use connected with the trade can be assigned. Q. The furnace of the establishment. R. An apartment contiguous to the furnace. S. Stairs ascending to an upper story. TTT. Apartments opening upon the peristyle, painted in fresco, and probably appropriated for the use of the master and mistress of the establishment. The rooms at the bottom of the plan, without references, are shops facing the street, and belonging to other tradesmen, as they have no connection nor communication with the Fullonica.

FULLO'NIUS or FULLO'NICUS. Applied to any of the implements or articles used by fullers; as *pila* or *creta fullonica* (Cato *R. R.* x. 5. Plin. *H. N.* xvii. 4.), fuller's earth; *saltus fullonius* (Seneca *Ep.* 15.), the jumping and stamping which fullers practise in scouring clothes, as represented by the last woodcut, and explained by the text which accompanies it.

FULMEN'TA (κάσσυμα). An abbreviation of *fulcimenta*, used to designate a thick, or probably extra,



sole attached to a shoe or boot. (Lucil. *Sat.* xxviii. 40. Gerlach. Plaut. *Trin.* iii. 2. 94.) In the example, from a Greek statue of Minerva, three soles are observable, one above the other, which, when thus conjoined, are termed *fulmentæ*, in contradistinction to the ordinary sole of one piece (*solea*), for in the passages where the word occurs, it is constantly used in the plural number. They were made of cork, and were employed by the Greek and Roman ladies as a protection against damp in winter, as well as from motives of vanity, to give them an appearance of being taller than they really were. Plin. *H. N.* xvi. 13.

FUMA'RIOLUM. Diminutive of

the next word. The vent or aperture in a volcanic mountain, through which the smoke and vapour make their egress. Tertull. *Pæn.* 12.

FUMA'RIUM. The smoke-room; a chamber in the upper part of a house in which the smoke from the kitchen fires, or from the furnaces of the bath-rooms, was allowed to collect itself before finding a vent into the air; and which was also used as a storeroom for ripening wine (Mart. x. 36. Compare Hor. *Od.* iii. 8. 11.); and for drying the moisture out of wood, in order to make it fit for fuel. Columell. i. 6. 19.

FUNA'LE. A link, torch, or

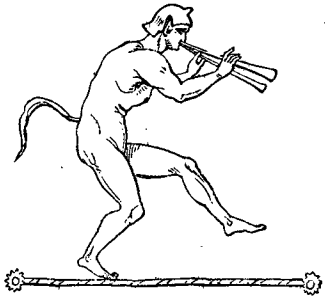
taper, made of the papyrus, or the fibres of other plants twisted together like a rope (*funis*), and smeared with wax or pitch, as exhibited in the annexed woodcut, from a sepulchral marble preserved in the church of Santa Giustina, at Padua. Isidor. *Orig.* xx. 10. 5. Cic. *Sen.* 13. Virg. *Æn.* i. 731.

2. A contrivance for holding torches of this description, upon which many of them were lit and burnt at the same time, like our chandeliers. Isidor. *Orig.* xx. 10. 5. Ov. *Met.* xii. 247.

FUNA'LIS sc. *Equus* (παράσειρος, σειραφόρος, παρήορος). An *outrigger* to a carriage drawn by horses abreast. (Stat. *Theb.* vi. 462. Isidor. *Orig.* xviii. 35. *funarius.*)

When the carriage had four horses attached, there were two out-riggers, one on each side of the yoke-horses (*jugales*); and then the one on the right, or off horse, was called *dexter funalis* (δεξιόσειρος); the left hand one, or near horse, *sinister* or *lævus funalis* (Suet. *Tib.* 6. Auson. *Epitaph.* xxv. 9.). The illustration, which is copied from Ginzrot, (*Wagen und Fahrwerke.* T. 40.), exhibits a *trace* on the outside horse attached to the front of the carriage; or to its axle, which in that case must have projected laterally much beyond the body of the carriage, to afford width for the out-riggers. If this trace is not a restoration by himself, it is, perhaps, the only instance of such an attachment exhibited on any ancient monument. Indeed Isidorus says (l. c.) that the most ancient practice was to have two poles, and one yoke extending across the withers of all four horses, and when that custom was relinquished, that the out-rigger was fastened to the yoke-horse by nothing but a brace, (*simplici vinculo*), which, as it was made of rope, gave rise to the term; and in that manner the out-rigger appears to be universally represented by the artists of antiquity.

FUNAM'BULUS (σχοινοβάτης). A *rope dancer.* (Terent. *Hecyr.* Prol. i. 4. Compare Hor. *Ep.* ii. 1. 210.) The illustration, which represents one of nine figures, dancing on the tight



rope, from a painting at Herculaneum

(all of whom are in different attitudes, and exhibiting some individual feat), indicates the general degree of perfection to which the ancients had carried this art, as the figure is playing upon the double pipes, while he dances on the rope to his own music.

FUNDA (*σφενδόνη*). A *sling*, for discharging stones, or leaden plummets (*glandes*); a weapon commonly used in warfare by the Spaniards, Persians, Egyptians, and other foreign nations; and also occasionally by the Romans, as is shown by the annexed figure, representing a Roman soldier in the army of Trajan, from the column erected in honour of that emperor. Plin. *H. N.* vii. 37. Virg. *Georg.* i. 309. Serv. *ad l.* Id. *Æn.* ix. 586. FUNDITORES.

2. (*ἀμφίβληστρον*). A *casting-net*; employed, like our own, for taking fish in rivers (Virg. *Georg.* i. 141. Servius *ad l.* Isidor. *Orig.* xix. 5. 2.); but apparently cast from behind, and over the right shoulder (instead of being discharged from the left shoulder, and in front of the person throwing it, as is now the practice); that is if the annexed figure, from a mosaic in the Thermæ of Titus, affords a faithful representation of the manner in which it was thrown. The expression of Virgil, however, *verberat amnem*, gives an exact description of the manner in which the casting-net falls upon the waters.

3. A bag or pack slung over the shoulders, for the convenience of carrying money, or any other small articles (Macrob. *Sat.* ii. 4.); probably so called because, with the straps which fastened it, it had the appearance of a sling, as shown by the annexed example, from the device on a bronze lamp.

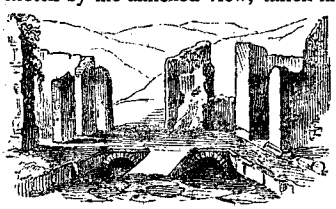
4. (*σφενδόνη, πυελίς*). The *bezil* of a ring; that is, the rim in which the gem is set; and which holds it as a sling does its stone; more especially so called when the setting is transparent, or *au jour*. (Plin. *H. N.* xxxvii. 37. and 42.) The example is from an original.

FUNDIB'ALUS and FUNDIB'ALUM. A military engine for discharging stones, belonging to the class of *Ballistæ*; but the distinctive characteristics are unknown, further than, as the name implies, that its action was that of a sling.

FUNDITO'RES (*σφενδονήται*). *Slingers*; mostly with reference to foreign nations. But, amongst the Romans, the slingers were a body of men selected from the fifth class of the Servian census, who were formed into a corps, and attached to the *levis armatura*, or light-armed division of the army. They were scarcely considered as regular troops, being ranked in the lowest grade amongst the supernumeraries, trumpeters, and band (Liv. i. 43.); and, consequently, like them, wore no body armour, nor any offensive weapon, besides their sling, (see the example *s.* FUNDA, 1.), with which it was their duty to annoy the enemy

from any part of the field to which they were ordered, (Sal. *Jug.* 99. Val. Max. ii. 7, §§ 9. and 15.) The difference between the *Accensi*, *Fundítores*, and *Ferentarii*, who are distinguished by Vegetius (*Mil* i. 20.), appears to be this, that the first used nothing but their hands for throwing stones; the second employed a sling for the purpose; and the last, who were of a higher grade than the other two, probably used other missiles as well as the sling.

FUN'DULA. A street which has no thoroughfare; a *cul de sac* (Varro, *L. L.* v. 145.); one of which is represketch by the annexed view, taken in



the town of Pompeii. The street terminated in a house, of which some remains are visible in the engraving, and two small sewers are indicated underneath it.

FUN'DULUS. The piston and sucker of a hydraulic organ, which moves up and down (hence termed *ambulatilis*), like the sucker of a pump (*embolus*). Vitruv. x. 8. 1.

FUNERE'PUS. (Apul. *Flor.* i. 5. *Ib.* iv. 18. § 1.) Same as FUNAMBULUS.

FUNUS. A *funeral*, so termed because, in ancient times, the Romans were always buried by torch light, twisted ropes (*funalia*) smeared with pitch being carried by the mourners for the purpose. (Isidor. *Orig.* xi. 2. 34. Donat. *ad* Terent. *Andr.* i. 1. 81.) Subsequently, however, the practice of night burial was confined to the poorer classes, who could not afford the expense of a pompous display.

2. *Funus publicum*, or *indictivum*. A grand and public funeral, celebrated in the day-time, and to which the public were invited by proclamation, to witness the gladiatorial shows and military pageants often displayed upon such occasions. Tac. *Ann.* vi. 11. Cic. *Leg.* ii. 24. Festus *s. v.*

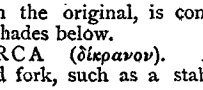
3. *Funus gentilitium*. A funeral, at which the busts and images of celebrated characters belonging to the same clan (*gens*) as the deceased, were carried in the procession. (Plin. *H. N.* xxxv. 2.) This was the usual kind of funeral assigned to persons of distinguished rank or ancient lineage; and a description of the other customs and ceremonies which mostly accompanied it, will be found under the term EXSEQUIÆ.

4. *Funus tacitum*, or *translatitium*. An ordinary or common funeral, conducted without any pomp or show, such as was usual with private individuals of the middle and poorer classes. Suet. *Nero*, 33. Ov. *Trist.* i. 3. 22.

5. The funeral pyre. Suet. *Dom.* 15. PYRA, ROGUS.

6. A dead body or corpse (Prop. i. 17. 8.); whence also the ghost or shade of a deceased person (Prop. iv. 11. 3.), which the ancient artists were accustomed to represent in a corporeal form, shrouded in grave clothes, but endowed with the powers of motion; as shown by the annexed figure, from a bas-relief, representing a female whom Mercury, in the original, is conducting to the shades below.

FURCA (*δίκρανον*). A two-pronged fork, such as a stable-fork,



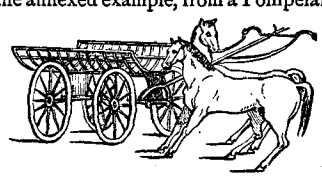
hay-fork, pitch-fork. (Virg. *Georg.* i. 264. Hor. *Ep.* i. 10. 24.) The an-

nexed example represents the iron head of a hay-fork, supposed to be Roman, but certainly of great antiquity, which was dug out of a bog forming the bank of the old river at the junction of the Nen at Horsey, near Peterborough.

2. A fork with a long handle to it, employed in taverns, kitchens, and larders, for the purpose of taking down provisions from the *carnarium* (Pet. *Sat.* 95. 8.), which was fixed to the ceiling, by sticking one of the branches into the object, or putting it under the loop by which it was hung upon its hook (see the illustration *s.* CARNARIUM); resembling, no doubt, the instrument which our butchers use for taking down a joint of meat, and other tradesmen whose articles are hung out of reach. From the expression of Petronius, *furca de carnario rapta*, it would appear that an instrument of this kind was usually suspended from the *carnarium*, ready for use.

3. Anything made in the shape of a fork, to be used for a prop or stay; as a prop for vines (Virg. *Georg.* ii. 259.); for fishing-nets (Plin. *H. N.* ix. 9.); for supporting planks to stand on. Liv. i. 35.

4. (*στῆριγξ, στήριγμα*). The pole of a cart or of a carriage; or rather that part of it which fastens into the axle, when it was made with two branches, like a fork, as it appears in the annexed example, from a Pompeian



painting. (Plutarch, *Coriol.* 24. Lysias *ap.* Poll. x. 157.) It likewise appears from the above passages that the same name was also given to the trestle upon which the pole of a two-wheeled carriage was sometimes supported when the horses were taken out, like the one we use to rest the shafts of our gigs upon.

5. An instrument made with two wooden handles or prongs, like a fork, employed for carrying burdens on the neck, in the manner shown by the annexed woodcut, from the Column of Trajan (Plaut. *Cas.* ii. 6. 37.). It was also frequently adopted as an instrument of punishment for freemen and slaves, when the arms of the culprit were tied down to the bars of the fork, while he was flogged through the streets. Plaut. *Pers.* v. 2. 73. Liv. i. 26. Suet. *Nero*, 49.

6. A contrivance for the infliction of capital punishment, on which slaves and robbers were hung; a gallows or gibbet. Callist. *Dig.* 48. 19. 28. Paul. *Dig.* 33. Ulp. *ib.* 13. 6.

FUR'CIFER. Literally, one who carries burdens on a *furca*, as shown by the preceding illustration; or who bears the *furca* as a punishment. But as this penalty was for the most part inflicted upon the unfortunate slave class, the word is commonly used as a term of contempt, equivalent to our slave, villain, gallows-bird. Plaut. *Amph.* i. 1. 132. Ter. *Eun.* v. 2. 22. Cic. *Vatin.* 6.

FURCIL'LA. Diminutive of FURCA. A small fork, but still of considerable size, according to our notions; as a hay-fork (Varro, *R. R.* 1. 49. 1. Cic. *Att.* xvi. 2.); a vine-prop, two feet high. Varro. *ib.* i. 8. 6.

FUR'CULA. Diminutive of FURCA; but applied to objects of considerable size; as a wooden prop, made use of to support the walls of a town which were mined underneath. Liv. xxxviii. 7.

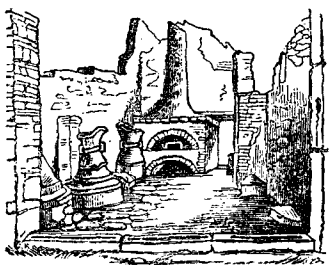
FURFURAC'ULUM. A *gimblet* (Arnob. vi. 200.); so termed because it makes dust like bran (*furfur*); but the more common word is TEREBRA, which see.

FURNA'CEUS sc. *panis*. Bread

baked in an oven (*furnus*) ; as contradistinguished from *focacius*, which was baked on the hearth, and *clibanicius*, which was baked in a *clibanus*. Plin. *H. N.* xviii. 27.

FURNA'RIUS. A baker by trade. (Ulp. *Dig.* 39. 2. 24.) Compare COQUUS.

FURNUS (ἰπνός). An *oven ;* for baking bread (Plaut. *Cas.* ii. 5. 1. Ov. *Fast.* vi. 313.), or anything else. (Plin. *H. N.* xx. 39. Id. xxviii. 29.) The excavations of Pompeii have revealed two bakers' shops, with their ovens, both constructed upon a similar plan, and in a considerable state of preservation ; one of which is represented in the annexed woodcut as it now appears, with some of the mills for grinding flour in the shop before it. The small arch at the bottom contained the fuel ; the one above is

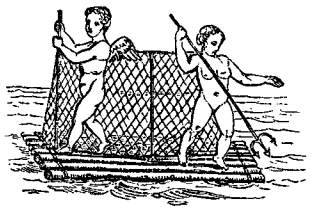


the oven itself, over which there is a flue to carry off the smoke.

2. A *baker's shop.* (Hor. *Sat.* i. 4. 37.) The preceeding illustration shows a baker's shop, with some mills for grinding flour on the left hand, and the oven at the bottom.

3. A hot air or vapour bath, as contradistinguished from *balneum*, a warm water bath. (Hor. *Ep.* i. 11. 13.) See CALDARIUM, SUDATIO.

FUS'CINA (τρίαινα). A large fork with three or more branches, employed by fishermen for spearing fish, as represented in the annexed woodcut, from a mosaic picture in an ancient temple of Bacchus near Rome. It was likewise given by artists and poets to Neptune instead of a sceptre, as the more appro-

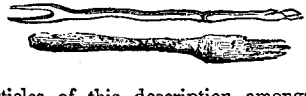


priate symbol for the god of the ocean. Cic. *N. D.* i. 36. and woodcut *s.* TRIDENS.

2. A weapon of similar form and character, used by the class of gladiators called *Retiarii*, with which they attacked their adversaries, after they had hampered them by casting a net

over their heads, as exhibited in the annexed engraving, from an ancient mosaic. Suet. *Cal.* 30. Juv. ii. 143.

FUSCIN'ULA. Diminutive of FUSCINA. A *carving-fork* and *eating-fork.* (Vulg. *Exod.* xxvii. 3.) The absence of any express name for



articles of this description amongst the genuine old Greek and Latin authors now remaining to us, has induced a very general belief that the ancients were unacquainted with this convenient piece of table furniture ; though it is well authenticated that the use of it was introduced into

the other countries of Europe from Italy, where it was in common use long before other nations had learned the advantage of such a luxury. (Coryate, *Crudities*, p. 60. London, 1776.) But the two specimens here exhibited are sufficient to establish the fact of forks being employed by the ancients at least partially, and for the same purposes as they now are, although the positive name by which they were called may not have been discovered. The first represents a two-pronged silver fork found in a ruin on the Via Appia (Caylus, *Recueil*, iii. 84.); the other, with five prongs, one of which is broken off, resembling our silver forks, in a tomb at Pæstum and is now preserved in the Museum at Naples. The authenticity of the first has been doubted by those who are unwilling to admit that the ancients were acquainted with such contrivances (Beckman, *Hist. of Inventions*, ii. pp. 407—413. London, 1846.); and it is certainly possible that Count Caylus may have been imposed upon by the person from whom he purchased it; though the tasteful character of the article affords an evidence of its genuineness, corresponding as it does with the usual style of ancient manufactures, in which the arts of design were universally exerted to embellish even the commonest utensils employed for the most ordinary purposes of daily life; but the fork from the Pæstan tomb will not admit of suspicion. This same tomb abounded in objects of antiquarian interest, and has furnished more than seven illustrations for these pages, several of them unique in their kind; the spear with an *ansa*, at p. 38.; the gridiron, p. 212; the fire-dogs, *s.* VARÆ; the war truncheon, *s.* PHALANGA; the helmet, greaves, belt, and breastplate, *s.* BUCCULÆ, OCREA, CINGULUM, 4., LORICA, 1.; besides several others of more common occurrence. Whether the Romans really used the word now under illustration to designate an eating-fork, may, however, be a matter of dispute; for it certainly has no classic authority to rest upon. The Greek κρεάγρα undoubtedly corresponds with the Latin *harpago*, a flesh-hook; *furca*, *fuscina*, *furcula*, and *furcilla* are all applied in the passages where they occur to instruments of much larger dimensions than eating-forks; but the precise meaning conveyed by diminutives in the Latin language is very varied and arbitrary. Certainly, *furcula* or *furcilla might* have been appropriately used for a two-pronged fork, like the top figure, and *fuscinula*, or *fuscinella* (which occurs as a cognomen *ap.* Grut. *Inscript.* 1141. 1.), for one with a greater number of prongs, like the lower one.

FUSO'RIUM. A drain or cesspool from a kitchen sink, &c. Pallad. i. 37. 4. *ib.* 17. 1.

FUSTER'NA. The upper portion of a fir pole, which is thick set with branches, as contradistinguished from the lower part (*sapinus*), which is free from knots. Plin. *H. N.* xv. 76. § 1.

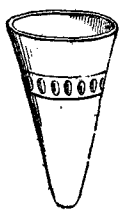
FUSTIB'ALUS. A contrivance for throwing stones, consisting of a four foot pole, which had a sling attached in the centre, and being whirled round with both hands, discharged the stones with great violence. Veg. *Mil.* iii. 14.

FUSTUA'RIUM (ξυλοκοπία). A punishment inflicted upon soldiers for desertion or other serious offences; in which the offender was beaten to death with heavy sticks (*fustes*) laid on by his comrades. Liv. v. 6. Cic. *Phil.* iii. 6. Serv. *ad* Virg. *Æn.* vi. 825.

FUSUS (ἄτρακτος). A *spindle*; usually made of a stick about twelve inches in length, and used with the distaff (*colus*), for twisting or spinning the fibres of wool or flax into thread (Plin. *H. N.* xi. 27. Ovid. *Met.* vi. 22. Tibull. ii. 1. 64.); a process described at length under the word NEO. The

small figure in the engraving represents a spindle used by Leda in a Pompeian painting; the other two are from an Egyptian original, the right hand showing the instrument before being used, the other as it would appear with the thread wound round it, after it has been twisted.

FU'TILE. A vessel with a broad mouth and sharp-pointed bottom, like the annexed example, from an original found at Rome. This form was originally adopted for the service of Vesta, in order that the ministers of that goddess might not be able to set it down when filled with water; it being contrary to religious punctilioes that water used in her ceremonies should ever have stood upon the ground. Serv. *ad* Virg. *Æn.* xi. 339. Donat. *ad* Terent. *Andr.* iii. 5. 3.



G.

GAB'ALUS. A word said to be formed from the Hebrew language, and equivalent to the Latin CRUX, a cross or stake upon which criminals were impaled (Varro, *ap.* Non. *s. v.* p. 117.); whence the same word is also used to designate a worthless fellow, or one who deserved impalement. Macrin. Imp. *ap.* Capitolin. 11.

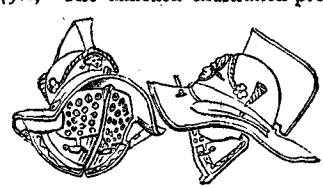
GAB'ATA. A particular kind of dish for table service, in fashion at Rome during the time of Martial; but respecting its characteristics nothing is known. Mart. vii. 48. Id. xi. 31.

GÆ'SUM (γαῖσον). A very strong and weighty javelin, which appears to have been made, both head and stock, of solid iron (Pollux. vii. 156.), and to have been employed as a missile, rather than as a spear (Cæs. *B. G.* iii. 4.), each warrior carrying two as his complement. (Varro, *ap.* Non. *s. v.* p. 555.) The weapon was of Gaulish origin (Virg. *Æn.* viii. 662.); though it was sometimes used by the Romans (Liv. viii. 8.), by the Iberians (Athen. vi. 106.), the Carthaginians (Liv. xxvi. 6. Sil. Ital. ii. 444.), and the Greeks. (Stat. *Theb.* iv. 64.)

GALBANA'TUS. Wearing garments of a yellow dye (*galbana*). Mart. iii. 82.

GAL'BANUM. A garment of a yellow colour; regarded as a sign of foppishness or effeminacy when worn by men. Juv. ii. 95. Compare Mart. i. 97.

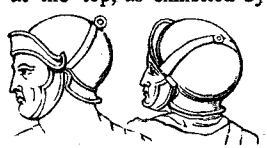
GAL'EA (κράνος, κόρυς, περικεφάλαιος). In its strict sense, this word was originally employed to designate a helmet of *skin or leather*, in contradistinction to *cassis*, which implied a casque of *metal;* but as the latter material was generally substituted amongst the Romans instead of leather as early as the time of Camillus, the original distinction was soon lost sight of, and the term *galea* came into common use, signifying any kind of hemlet. (Isador. *Orig.* xviii. 14. Ov. *Met.* viii. 25. Virg. *Æn.* v. 490.) The annexed illustration pre-



sents the front and side view of an original Roman helmet of bronze found at Pompeii, in which city several others of similar form and character have been discovered. It contains all the parts usually belonging to the ordinary Roman helmet; the ridge at the top of the scull-cap,

to which a crest of plumes or horse-hair was attached; a projection in front and at the back, to protect the forehead and nape of the neck; the cheek-pieces, by which it was fastened under the chin; and a perforated visor, which covered the entire face like a mask. The small ornament at the side of the head-piece, resembling a shell, was intended to hold a feather, in the same manner as shown by the figure *s.* SICARIUS.

2. The ordinary helmets worn by the Roman soldiers on the triumphal arches and columns, are of a more simple character, being smaller, and without visors, but with cheek-pieces, and in place of the crest, a knob or ring at the top, as exhibited by the



annexed specimens, from the column of Trajan.

3. The helmets of the centurions had the scull-piece of a similar character to those of the soldiery, exhibited in the last wood-cut; but were furnished with a ridge at the top, like that shown by the first wood-cut, which was plated with silver, and adorned with dark plumes towering to a considerable height (Polyb. vi. 21.), and placed transversely on the ridge (Veg. *Mil.* ii. 16.), so that

they drooped forwards all round, in the manner represented by the annexed engraving, from one of the slabs on the arch of Constantine, which originally belonged to the arch of Trajan.

4. The helmets of the generals and superior officers were more elaborately ornamented, and resembled the latter styles of Grecian helmets. They are seldom exhibited in sculpture or painting, as great personages are for the most part represented bareheaded.

5. *Galea pellibus tecta.* The standard bearers on the arches and columns are universally represented as Vegetius describes them (*Mil.* ii. 16.), with a close scull-cap, over which the head and skin of some wild beast is drawn, so that the face appears through the gaping jaws, and nothing of the helmet is seen, except the

cheek-pieces on the sides of the face; as shown by the annexed example, from the column of Trajan.

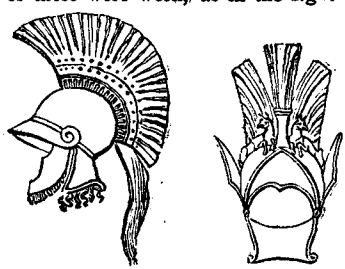
6. *Galea venatoria.* A scull-cap of leather and of fur, worn by huntsmen (Nepos, *Dat.* 14. 3.), like the examples *s.* CUDO and GALERUS, 1.

7. (αὐλῶπις). The old Greek helmet of the heroic ages was of a very different character to any of those yet described, being made with an immovable mask to fit the face, leaving only two holes for the eyes, so that when pulled close down, it entirely covered and concealed the

visage, whence *galeis abscondunt oras.* (Sil. Ital. xiv. 656. Compare Stat. *Theb.* xi. 373.) The illustration represents two helmets of this descrip-

tion, both from fictile vases; the one on the left drawn down over the face, the other as it was worn when pushed back, before or after an action.

8. The form last described soon fell into disuse on account of its inconvenience, and then the regular Greek helmets were constructed upon a model generally resembling the annexed examples, from fictile vases, and consisted of the following individual parts; — κῶνος (*apex*), the ridge on the top of the head-piece, to which the crest was affixed; λόφος (*crista*), the crest, consisting of horse hair, and sometimes two or three of these were worn, as in the right-



hand figure; γεῖσον, a projection over the front of the face like a pent, sometimes moveable, but more usually fixed; παραγναθίδες (*buccula*), cheek-pieces, attached to each side of the casque by hinges, and fastened under the chin by a clasp or a button; φάλος, a bright ornament, generally formed by some figure in relief, which was affixed to different parts of the helmet. In the right-hand figure the φάλος consists of two griffins, one on each side of the ridge; such a helmet was thence termed δι-φάλος: in other specimens the crest itself is supported upon a similar figure, in the manner described by Homer (*Il.* xiii. 614.), just under the plume; and sometimes they are seen projecting in very bold relief, over the front and round the sides of the casque, as in the colossal statue of Minerva, when the helmet was termed ἀμφίφαλος, and the φάλοι in such cases, when sufficiently large, would touch each other, as mentioned by Homer, *Il.* xiii. 132. Id. xvi. 216.

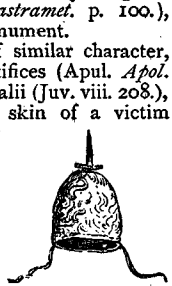
GAL'EOLA. A large vessel used as an ACRATOPHORON, to hold the wine before it was mixed for drinking at table (Varro, *de Vit. Pop. Rom. ap.* Non. p. 547. Interp. Vet. *ad* Virg. *Ecl.* vii. 33.); evidently so termed from being made in a deep and circular form like a helmet.

GALERIC'ULUM. Diminutive of GALERUM; both in the sense of a fur cap (Frontin. *Strateg.* iv. 7. 39.); and a wig. Suet. *Otho*, 12.

GALERI'TUS. Wearing a fur cap (*galerus*), like the early inhabitants of Latium; and thence, by implication, in rude or rustic attire. Prop. iv. i. 29.

GALE'RUS and GALE'RUM (κυνέη). A scull-cap made from the skin of animals with the fur left on; worn by rustics (Virg. *Moret.* 121.); huntsmen (Grat. *Cyneg.* 339.); and by the old inhabitants of Latium, instead of a helmet. (Virg. *Æn.* vi. 688.) The example is given by Du Choul (*Castramet.* p. 100.), from a Roman monument.

2. A fur cap of similar character, worn by the Pontifices (Apul. *Apol.* p. 441.), and the Salii (Juv. viii. 208.), made out of the skin of a victim which had been slain at the altar, and having a spike of olive wood, surrounded by a flock of wool, on the top (Serv. *ad* Virg. *Æn.* ii. 683.); which adjuncts, as they increased the apparent size of the object, will explain why Juvenal characterises it as "tall," in accordance with the illustration annexed from a medal of M. Antony.



3. A wig of artificial hair (Juv. vi.

120. Avian. *Fab.* x.), sewn on to a scalp, in order to fit the head in the same manner as still practised. (Tertull. *de Cult. Fœm.* Suet. *Otho*, 12. Compare Ov. *A. Am.* iii. 165.) Many of the female busts, and even some of the portrait statues, preserved in the Vatican and Capitol, are furnished with a moveable scalp, sometimes executed in a different-coloured marble from the rest of the statue, so that it could be taken off and changed at pleasure; of which an instance is afforded by the annexed bust from a statue of Julia Soemias, the mother of the Emperor Heliogabalus. The entire scalp representing hair is removeable, with the exception of the two tresses on the shoul-

ders, which are carved out of the solid block of marble. Some antiquaries are of opinion that these scalps were intended to represent wigs, and infer from thence that it was the fashion at Rome for females of all ages to shave off their own hair, and wear an artificial peruke, at the period when these busts were executed; but it is far more reasonable to attribute the practice to the frivolous and ever changing modes of the day, and to recognise in them an expedient resorted to by sculptors, in order to gratify the vanity of their patrons, who, being unwilling to see their own portraits in a head-dress which was no longer in vogue, could by this means alter the coiffure with the change of the day, without disfiguring or mutilating the statue.

GALLICÆ. A pair of *Gaulish shoes;* the original of the French *galoches* and of our *galoshes.* They were low shoes, not reaching quite so high as the ankle, had one or more thick soles (Edict. Dioclet. p. 24.),

and small upper leather, which was entirely open over the front of the instep, like the modern galosh, and the right-hand figure in the cut; or laced in front, and fastened by a ligature round the top, as in the left-hand example; whence they are classed amongst the *soleæ* by the Latin writers, to distinguish them from the regular *calcei*, which were close-fitting high-lows that completely enveloped the foot and ankle. They were partially adopted at Rome before the age of Cicero, and were worn with the *lacerna;* but such a style of dress was regarded as indecorous and anti-national. (Cic. *Phil.* ii. 30. Aul. Gell. xiii. 21.) Under the empire they came into more common use, and were made for all classes, and of different qualities. (Edict. Dioclet. *l. c.*) Both the specimens in the engraving are copied from a sarcophagus discovered in the Villa Amendola at Rome, in the year 1830, which represents a battle between the Romans and Gauls; the one on the left is worn by a Gaulish prince, the other by a captive of the same nation.

GA'NEA or GA'NEUM. An eating-house of the lowest and most immoral description, at which facilities were afforded for every kind of indulgence, as well as eating and drinking. (Suet. *Cal.* 11. Ter. *Adelph.* iii. 3. 5. Liv. xxvi. 2.) A receptacle of this kind has been discovered in the principal street at Pompeii, near the entrance to the town; the public room is fitted up as a wine shop, and gives admission into a back parlour, the walls of which are painted in fresco with a variety

of indelicate subjects, characteristic of the purposes to which it was applied.

GA'NEO. Literally, one who frequents a *ganea;* thence a glutton (Juv. xi. 58.); and, by implication, a person of loose and disorderly habits, for the indulgence of which such places were established. Cic. *Cat.* ii. 4. Tac. *Ann.* xvi. 18.

GAR'UM (γάρον). A sauce made from the blood and entrails of sea fish salted down, like the *caviare* of our day. It was used in a great many ways both in the kitchen and at table; and was manufactured of different qualities, good, bad, and indifferent, which accounts for the conflicting terms in which it is spoken of, sometimes as a choice delicacy, and at others as an inferior kind of food. Plin. *H. N.* xxxi. 43. Hor. *Sat.* ii. 8. 46. Mart. vii. 27. Id. vi. 93.

GASTRUM. An earthenware vessel, with a full swelling body or belly; whence the name. Pet. *Sat.* 70. 6. *Ib.* 79. 3.

GAULUS (γαυλός). A large round full-bodied vessel, which might be put to several uses; as, a drinking-goblet (Plaut. *Rud.* v. 2. 32.); a milk-pail (Hom. *Od.* ix. 223.); a water-bucket (Herod. vi. 119.); &c.

2. (γαῦλος). A particular kind of ship, of a round build, with a broad beam, and capacious hold (Festus, *s. v.* Aul. Gell. x. 25. 3.), employed by the Phœnician merchants and by pirates, in consequence of its fitness for stowing away any quantity of booty.

GAU'SAPA, GAU'SAPE, and GAU'SAPUM (γαύσαπης). Woollen cloth of a particular fabric, introduced at Rome about the time of Augustus, which had a long nap on one side, but was smoother on the other. It was used by both sexes for articles of clothing, as well as for tablecloths, napkins, bed covers, and other domestic purposes. Plin. *H. N.* viii. 73. Lucil *Sat.* xxi. 9. Gerlach. Ov. *A. Am.* ii. 300. Hor. *Sat.* ii. 8. 11. Mart. xiv. 152.

2. A wig made of the light flaxen hair peculiar to the German races, which colour was much prized by the ladies of Rome. Wigs of this kind were also got up and worn by men hired to represent German captives at some of the mock triumphs of the Roman emperors (Pers. *Sat.* vi. 46.), when they decreed themselves this honour without having subdued the country. The figure in the engraving appears on a trophy of the column of Antoninus, erected to commemorate the victories of that emperor over the Germans.

GAUSAPA'TUS and GAUSAPI'NUS. Applied to anything made of the cloth called *gausape.* Senec. *Ep.* 53. Mart. xiv. 145.

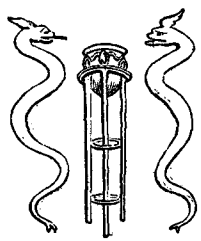
GEMEL'LAR. A particular kind of case for holding oil (Columell. xii. 50. 10.); the characteristic properties of which are conjectured to consist in having twin recipients, side by side, instead of a single cavity.

GENIUS (ἀγαθοδαίμων). A good spirit, or guardian angel of the male sex, believed to spring into being with every mortal at his birth, and to die with him, after having attended him, directed his actions, and watched over his welfare through life. (Hor. *Ep.* ii. 2. 187. Tibull. iv. 5.) He is represented as a beautiful boy, entirely

naked, with the exception of the youthful *chlamys* on his shoulder, and furnished with a pair of bird's-wings, in the manner represented by the

annexed engraving from a painting at Pompeii. Compare JUNONES.

2. *Genius loci.* The guardian spirit of a place; for amongst the ancients every spot and locality in town or country, buildings, mountains, rivers, woods, &c., was believed to have its own peculiar genius, or presiding spirit; which was portrayed under the form of a serpent (Serv. *ad* Virg. *Æn.* v. 85. Inscript. *ap.* Grut. viii. 4. Prudent. *contra Symmach.* ii. 441.); consequently images of these reptiles are frequently represented feeding upon an altar; or, as in the example, from a painting in the Thermæ of Titus, with an altar between them, as a sign to deter passengers from "committing a nuisance," out of respect for the genius who presides there.



3. (*κακοδαίμων.*) Amongst the Christian writers on sacred subjects, the Genius is represented as an *evil* spirit, said to be condemned to eternal punishment, for his pride and rebellious conduct. Tertull. *Apol.* 32. *Anim.* 39. *Lact.* ii. 15.

GERRÆ (*γέρρον*). Anything made of wicker work; whence *trifles, trumpery, mere bagatelles.* Plaut. *Pœn.* i. 1. 9. *Ep.* ii. 2. 45.

GER'ULUS. A porter. (Hor. *Ep.* ii. 2. 72. Suet. *Cal.* 40.) Same as BAJULUS.

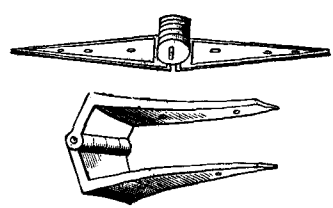
GESTA'TIO. A part of an ornamental garden or pleasure-ground, divided into shady walks and vistas of sufficient extent for the proprietor and his guests to be carried about them for exercise in a palanquin (*lectica*). Plin. *Ep.* v. 6. 17. Id. ii. 17. 13.

GESTICULA'RIA. A pantomimic actress, who expresses the character she has to personate by dancing and mimetic action of the hands and feet, but without the use of language. Aul. Gell. i. 5. 2.

GESTICULA'TOR. A pantomimic actor, who expresses his part by gesticulations and mimetic motions of the body, but without speech. Columell. i. *Præf.* 3.

GILLO (*βαυκάλιον, βαύκαλις*). A vessel for cooling wine and water in (Poet. Vet. *in Antholog. Lat.* ii. p. 369. Burman.), made of earthenware (Cassian *Institut.* iv. 16.), and with a narrow neck, which caused the liquid to gurgle as it was poured out. Poet. Vet. *l. c.* p. 406.

GIN'GLYMUS (*γίγγλυμος*). Literally, a joint which moves in a socket, like the elbow; thence a *hinge* (Xen. *Eq.* xii. 6.), the action of which resembles that of a joint in the human frame. The cabinets of antiquities contain numerous specimens of these contrivances, framed in the different patterns in use at this day, and of all sizes. Of the two examples here given, the top one is from Pompeii, the other is preserved in the British

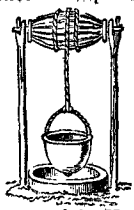


Museum. The Latin name is not met with in any of their writers, and consequently requires authority; but the Greek one is undoubted; and the Romans must have had an appropriate name for a hinge, distinct from *cardo*, which expresses a very different object.

GIN'GRINUS. *See* TIBIA.

GIRGIL'LUS. The roller turned by a windlass, in order to raise water from a well by means of a rope and bucket; a contrivance precisely similar to those used in most country places at the present day, as shown

by the annexed example from a mar-



ble sarcophagus of the Vatican Cemetery. Isidor. *Orig.* xx. 15.

GLADIATO'RES (*μονομάχοι*). *Gladiators.* A general name given to men who were trained to combat with deadly weapons, for the amusement of the Roman citizens, at public funerals, in the circus, and more particularly in the amphitheatres. They were selected for the most part from captives taken in war, but were sometimes slaves, and more rarely freeborn citizens who volunteered for the occasion. They were also divided into different classes, with characteristic names, descriptive of the weapons and accoutrements they used, or the peculiar mode in which they fought; all of which are enumerated in the Classed Index, and illustrated under their respective titles; but the annexed figure, repre-

senting the portrait of a famous gladiator in the reign of Caracalla, from a sepulchral monument, will afford an idea of the usual appearance, arms, and accoutrements of the ordinary gladiator, who was not enlisted in any of the special bands.

GLADIATO'RIUM. The pay or wages given to a freeborn person who trained and served as a gladiator for hire. Liv. xliv. 31.

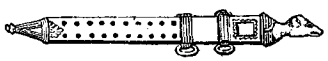
GLADIATU'RA. The practice or art of a gladiator. Tac. *Ann.* iii. 43.

GLAD'IOLUS (*ξιφίδιον*). Diminutive of GLADIUS; same as LINGULA. Aul. Gell. x. 25.

GLADIUS (*ξίφος*). Like our *sword;* in some respects a general term, descriptive of a certain class of instruments, which admit of occasional variety both in size and shape; but more particularly used to designate the straight two-edged, cutting and thrusting glaives of the Greek and Roman soldiery, as contradistinguished from the curved and fine-pointed swords employed by foreign nations, or by particular classes of their own countrymen; all of which were designated by characteristic names enumerated in the Classed Index, and illustrated under their proper titles. The Greek *ξίφος* had a leaf-shaped blade, no guard, but a short cross-bar at the hilt, as in the annexed example, and the woodcuts at pp. 146. 148., all

from fictile vases. It was not more than twenty inches long, and was suspended by a shoulder-strap (*balteus*) against the left side, as shown by the figure of Agamemnon at p. 73. The

Romans used a sword of similar character to the Greek one until the time of Hannibal, when they adopted the Spanish or Celtiberian blade (Polyb. vi. 23.), which was straight-edged, longer and heavier than that of the



Greeks (Florus. ii. 7. 9.), as will be readily understood from the annexed example, representing a Roman *gladius* in its sheath, from an original found at Pompeii. On the triumphal arches and columns, the common soldiers wear their swords in the manner stated by Polybius (*l. c.*), on the right side, suspended by a shoulder-band, as shown by the engravings at pp. 6. 22. 136. ; the officers wear their swords on the left, attached to a belt round the waist (*cinctorium* and woodcut, p. 159.) ; and the swords of the cavalry are longer than the weapons of the infantry.

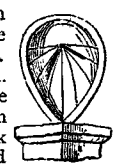
GLANS (*μολυβδὶς*). A large leaden slug or plummet, cast in a mould, and used instead of a stone to be discharged from a sling. (Sall.

Jug. 61. Liv. xxxviii. 20, 21, 29). The engraving represents an original found at the ancient Labicum ; the letters FIR are for *firmiter*, "Throw steadily, or *Feri Roma* (Inscript. *ap.* Orelli. 4932), "Strike ; O Rome !" Others have been found in Greece, inscribed with the figure of a thunderbolt, or ΔΕΞΑΙ, "Take this."

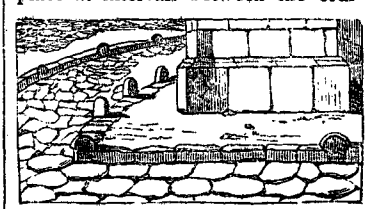
GLOMUS (*τολύπη*). A *clew*, or ball of wool (Hor. *Ep.* i. 13. 14. Lucret. i. 360.), or flax (Plin. *H. N.* xxxvi. 19. § 4.), taken off the spindle (*fusus*) after it had been spun into worsted or thread, and rolled up into a ball to be ready for using in the loom. The illustration is copied from a frieze in the forum of Nerva, at Rome, on which various processes of spinning and weaving are displayed, and represents a young female carrying a lapful of clews from the spinning to the weaving department.

GLUTINA'TOR. Literally, one who sticks things together with glue (*gluten* or *glutinum*) ; whence the word is used specially to designate a person who practises the art of ornamenting books, and preparing the sheets for the copyists to write upon, by glueing together strips of papyrus to make a page, and also the different pages to make a roll or volume. Cic. *Att.* iv. 4. Lucil. *Sat.* xxvi. 42. Gerlach.

GNO'MON (*γνώμων*). The index or pin on a sun-dial which marks the hour by the shadow it casts (Plin. *H. N.* ii. 74. Vitruv. i. 6. 6.), as shown by the annexed engraving from a silver cup of Greek workmanship, discovered at *Porto d'Anzio*, the old Antium.



GOM'PHUS (*γόμφος*). Properly a Greek word, which signifies a large wedge-shaped pin (Schol. Aristoph. *Ep.* 463. Tertull. *Apol.* 12.) driven between two objects, to increase the firmness or tightness of contiguous members, whence the same term was adopted by the Romans to designate the large, round-headed, and wedge-shaped stones which they used to place at intervals between the ordi-

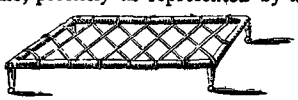


nary kerb stones bounding the foot-

pavements of their roads and streets (Stat. *Sylv.* iv 3. 48.), as shown by the annexed engraving, representing a part of the road and pavement at the entrance to Pompeii. These stones are not only shaped like a wedge, to produce lateral pressure, but are much longer than the other ones, and are formed with projecting heads, so that they also prevent the rest from rising upwards out of the level.

GRABA'TULUS. Diminutive of GRABATUS. Apul. *Met.* 1. pp. 8. 9. 12.

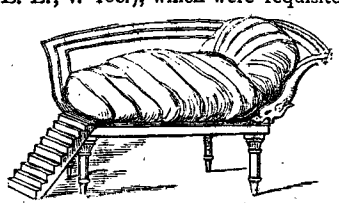
GRABA'TUS (κράβατος or κράββατος). A small low couch or bed of the commonest description (Cic. *Div.* ii. 63. Virg. *Moret.* 5.), such as was used by poor people, having a mere network of cords stretched over the frame (Lucil. *Sat.* vi. 13. Gerlach. Pet. *Sat.* 97. 4.), to support the mattrass, precisely as represented by the



annexed engraving from a terra-cotta lamp.

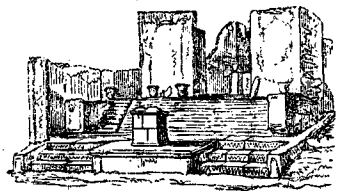
GRADI'LIS. See PANIS, 2.

GRADUS. A set of *bed-steps*, consisting of several stairs (Varro, *L. L.*, v. 168.), which were requisite



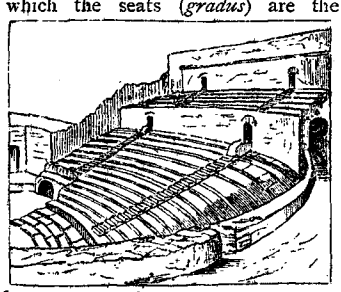
when the bedstead was of such a height from the ground that it could not be reached by a simple *scamnum*. The illustration represents Dido's marriage bed in the Vatican Virgil, with a set of these steps at its foot.

2. A flight of steps leading up to the porch (*pronaos*) of a temple. (Cic. *Att.* iv. 1. Virg. *Æn.* i. 448.) In Greek temples it usually consisted of only three steps; but the Roman architects added a dozen or more, and sometimes divided them into two flights, as in the annexed



example from the ruins of a small temple in the Forum at Pompeii. In all cases, however, the steps were of an uneven number, in order that the person ascending, who naturally commenced with his right foot, might place the same one on the topmost step by which he entered the porch (Vitruv. iii. 4. 4.); the superstition of the people leading them to think a contrary course ill-omened.

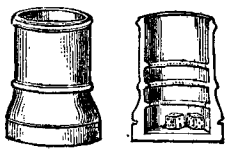
3. The seats upon which the spectators sat in a theatre, amphitheatre, or circus. (Inscript. *ap.* Marini. *Frat. Arv.* pp. 130. 23. Compare TESSERA THEATRALIS.) These were deep steps rising over one another in tiers, as shown by the annexed view from the larger theatre at Pompeii, in which the seats (*gradus*) are the



larger steps; the smaller ones, running direct from the doors of entrance, being only staircases (*scalæ*), by which the spectator descended until he arrived at the particular

gradus, on which the place belonging to him was situated.

4. The parallel ridges, like steps, on the inside of a dice-box (*fritillus*), for the purpose of mixing the dice



when shaken, and giving them a disposition to rotate when cast from it (Auson. *Profess.* i. 28.); as shown by the section in the annexed engraving, from an original discovered at Rome.

5. The lines or wrinkles on the roof of a horse's mouth, which resemble those in a dice-box. Veg. *Vet.* i. 22. 11. *Ib.* 2. 4.

6. A studied and feminine arrangement of the hair, when artificially disposed in parallel waves or gradations rising one over the other, like steps (Quint. xii. 10. 47.), the same as now termed "crimping." Nero is said to have had his head always dressed in this manner (Suet. *Nero*, 51.); and a statue representing that emperor in the character of Apollo Citharœdus (*Mus. Pio-Clem.* iii. 4.) has the hair parted in the centre, and regularly crimped on both sides, like a girl's.

GRÆCOSTADIUM. Capitol. *Antonin.* 8. Same as

GRÆCOSTASIS. The *foreign embassy;* a building in the Roman Forum, near the Comitium, in which ambassadors from foreign states were lodged at the public expense during their mission. (Varro, *L. L.* v. 155. Cic. *Q. Fr.* ii. 1.) Three magnificent Corinthian columns, with a portion of their entablature, still standing under the north-east corner of the Palatine hill, are supposed by some antiquaries to be the remains of this edifice; but the style of the architecture, which presents one of the most perfect models now remaining in Rome, is certainly antecedent to the reign of Antoninus, to which period any ruins of the Græcostasis, if they now remained, must belong, as it was rebuilt by that emperor, after having been totally destroyed by fire. Capitol. *Antonin.* 8.

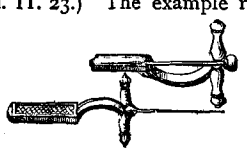
GRALLÆ. A *pair of stilts* made, as they still are, with a fork to embrace the foot; and originally invented for the actors who personated Pan or the satyrs on the stage, in order that they might appear with the thin and slender legs ascribed to these goat-footed deities. Festus, *s.* Grallatores. Varro, *ap.* Non. p. 115. and CAPRIPES.

GALLA'TOR (καλοβάμων, καλοβάτης). One who walks upon stilts. Plaut. *Pœn.* iii. 1. 27. Varro, *ap.* Non. p. 115. and GRALLÆ.

GRANA'RIUM. Often used in a general sense as synonymous with *horreum*, a granary or magazine for storing corn (Varro, *R. R.* i. 57. Hor. *Sat.* i. 1. 53.); but more accurately distinguished by Palladius (i. 19. 2.), as a cell or bin in the general *dépôt*, which contained a great number of these, each destined for the reception of a different kind of grain.

GRAPHIA'RIUM or *Graphiaria Theca.* A sheath or case for holding the sharp-pointed graver (*graphium*), employed for writing on tablets covered with wax. Mart. xiv. 21. Suet. *Claud.* 35.

GRAPHIUM (γραφίον). A sharp-pointed instrument, or sort of graver made of iron or bronze, employed for writing on wooden tablets covered with wax. (Isidor. *Orig.* vi. 9. Ov. *Am.* i. 11. 23.) The example repre-



sents an original between eight and nine inches long, found in an excava-

tion at Rome, which is made to open, and shut (top figure), and affords ample testimony to the truth of the anecdotes which speak of persons being wounded, even mortally, with this instrument. Suet. *Cæs.* 82. Id. *Cal.* 28. Senec. *Clem.* i. 14.

GREGA'RIUS sc. *miles.* An orderly or common foot-soldier of the rank and file. (Cic. *Planc.* 30. Tac. *Hist.* v. 1.) Their accoutrements, of course, varied according to the class of troops to which they belonged, and whether Romans, allies, or auxiliaries.

2. *Gregarius eques.* A cavalry trooper below the rank of an officer. Tac. *Hist.* iii. 51.

GREMIUM. A *lap;* that is, the seat or cavity formed by the belly and thighs of a person in a sitting posture; upon which, for instance, nurses and mothers place their children (Cic. *Div.* ii. 41. Virg. *Æn.* i. 689. Pedo Albin. i. 116.); thence applied in a more special sense to the lap or hollow made by raising up the lower part of a tunic or mantle, as women do their aprons, in order to form a receptacle for holding anything. (Pet. *Sat.* 60. 4.) Thus, in strictness, it differs from *sinus,* which was formed over the chest, whereas the *gremium* fell lower down and over the belly, as in the annexed illustration from a terra-cotta lamp; but this distinction is not always preserved.

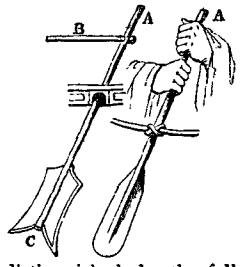
GRI'PHUS (γρῖφος and γρῖπος). Properly a Greek word, denoting one of the various kinds of fishing-nets employed in Greece (Oppian. *Hal.* iii. 81.); but of what precise nature is not ascertained. The Romans used the same term to designate an engine of war (Not. Tires. p. 126.), the characteristic properties of which are equally unknown. From some analogy with these objects the same word was used in a metaphorical sense to signify anything doubtful or obscure, such as a riddle or enigma. Aristoph. *Vesp.* 20. Aul. Gell. i. 2. 2.

GROMA and GRUMA (γνώμων). An instrument used by land-surveyors, engineers, and persons of that class; which was set up as an index for the purpose of enabling them to draw their lines, or direct their roads perfectly straight to any given point. (Non. *s. v.* p. 63. Hyg. *de Limit.* p. 164. Goes.) Hence *degrumari,* to make straight (Lucil. *Sat.* iii. 15. Gerlach.); and *grumæ,* the central point at which four cross-roads meet. Non. *l. c.*

GRYPS and GRYPHUS (γρύψ). A *griffin;* a fabulous animal (Plin. *H. N.* x. 69.), mostly represented with the body and legs of a lion, surmounted by the head and wings of an eagle; thus combining strength with agility. It was, consequently, employed as an emblem of vigilance, and is frequently represented in tombs and on sepulchral lamps, as it were in the act of guarding the remains deposited therein. The example, from a terra-cotta lamp, possesses all the qualities and characteristics described.

GUBERNAC'ULUM (πηδάλιον). A *rudder* which originally was nothing more than a large oar, with a very broad blade, as in the right-hand figure subjoined, from the column of Trajan, either fastened by braces (*funes,* Veg. *Mil.* iv. 46. ζεύγλαι, Eur. *Hel.* 1556.) outside the quarters of a vessel, or passed through an aperture in the bulwarks; but in its more improved form it was furnished with a cross-bar inboard which served as a tiller,

like the left-hand figure, from a Pompeian painting. Its different parts



were distinguished by the following names: *ansa*, the handle, A; *clavus*, the tiller, B; *pinna*, the blade, C. The word is frequently used in the plural; because the ancient vessels were commonly furnished with two rudders, one on each quarter (woodcut, p. 247.), each of which had its own helmsman, if the vessel was a large one (Scheffer, *Mil. Nav.* p. 301.); but were both managed by a single steersman when it was small enough, as in the following example.

GUBERNA'TOR (κυβερνήτης). A *helmsman* or *pilot*, who sat at the stern to steer the vessel (Cic. *Sen.* 9.), gave orders to the rowers, and directed the management of the sails.

(Virg. *Æn.* x. 218. Lucan. viii. 193.) He was next in command to the *magister* and immediately above the *proreta*. (Scheffer, *Mil. Nav.* p. 302.) The illustration is from a bas-relief found at Pozzuoli.

GURGUST'IOLUM. (Apul. *Met.* i. p. 17. iv. p. 70.) Diminutive of

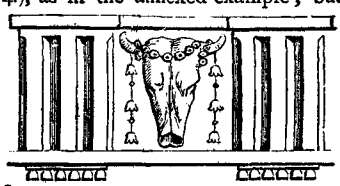
GURGUST'IUM. Any small, dark, and gloomy hovel or dwelling-place. Cic. *Pis.* 6. Suet. *Gramm.* 11.

GUSTA'TIO. Any kind of delicacy taken as a relish or stimulant to the appetite before a meal. Pet. *Sat.* 21. 6. Id. 31. 8.

GUSTATO'RIUM. The tray upon which a *gustatio* was served up; often made of valuable materials, and lined with tortoise-shell. Pet. *Sat.* 34. 7. Plin. *Ep.* v. 6. 37. Compare Mart. xiv. 88.

GUSTUM and GUSTUS. (Apic. iv. 5. Mart. xi. 31. and 52.) Same as GUSTATIO.

GUTTÆ. *Drops*, in architecture, used principally under the triglyphs of the Doric order, in the architrave, and under the tænia (Vitruv. iv. 3, 4.), as in the annexed example; but



sometimes also applied under the mutules of the order (Vitruv. iv. 3. 6.), as in the example *s. Epistylia*, p. 262. They are shaped like the frustra of cones, and represent the drops of water which distil from above, and hang in pendant drops below.

GUTTUR'NIUM (πρόχοος). A *water-jug* or *ewer*; employed especially for pouring water over the hands before and after meals. (Festus, *s. v.*) Many of these have been discovered at Pompeii, with a lip in front, upright handle behind, round throat, and full body, similar to our jugs, but of a more tasteful outline and of richer workmanship. The word is formed

from GUTTUS, but the termination, *urnium*, is an augmentative, indicating that it had a larger mouth, as shown in the example, from a Pompeian original.

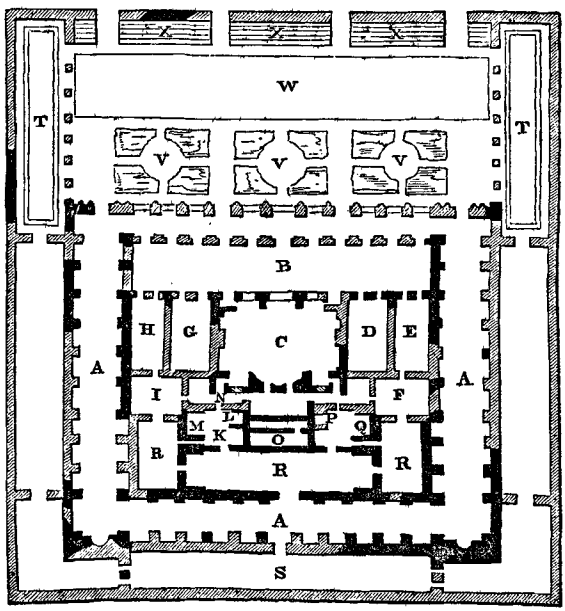
GUTTUS. A jug with a very narrow neck and small mouth, from which the liquid poured out flowed in small quantities, or drop by drop (Varro, *L. L.* v. 124.), as the name implies. Vessels of this kind were used at the sacrifice for pouring wine into the *patera* to make a libation (Plin. *H. N.* xvi. 73.); in early times, or by persons of moderate means, as a wine jug at the table, before the Greek *epichysis* was substituted in its place (Hor. *Sat.* i. 6. 118. Varro, *l. c.*); in the baths for dropping oil on the strigil with which the bather was scraped, in order to lubricate the edge, and prevent it from wounding the skin (Juv. *Sat.* iii. 263.); and also as an oil-cruet, in general. (Aul. Gell. xvii. 8.) The example represents a sacrificial *guttus* from a Pompeian painting.

GYMNASIAR'CHUS (*γυμνασίαρχος*). A Greek magistrate who had the superintendence of the public *gymnasia*, and a jurisdiction over all who frequented them. He wore a purple cloak and white shoes (Plut. *Anton.* 33.), and carried a stick with which he corrected the youths who committed any impropriety, or were guilty of unseemly or indecorous conduct whilst performing their exercises. Cic. *Verr.* ii. 4. 42. Val. Max. ix. 22. 7. *extr.* Sidon. *Ep.* ii. 2.

GYMNA'SIUM (*γυμνάσιον*). A public building in which the youth of Greece were instructed in one of the principal branches of their education, designed for the development of their physical powers by the practice of gymnastic exercises. Almost every town in Greece had an institution of this kind, and Athens possessed three, the Lyceum, Cynosarges, and the Academia; all of which were constructed upon a scale of great splendour, and furnished with every kind of convenience;—covered and open apartments, colonnades, shady walks, baths, and other contrivances conducive to the health or comfort of the large concourse resorting thither as performers and spectators, or for the enjoyment of literary and scientific conversation. Vitruvius devotes an entire chapter of his work (v. 11.) to a description of the manner in which they were disposed; and remains of several Gymnasia have been discovered at Ephesus, Hierapolis, and Alexandria in Troas; all, however, too much dilapidated to afford an undoubted model, corresponding minutely with his details, or which might be produced as authorities sufficiently perfect to clear up the many obscurities still apparent in his account. Yet enough is left of them to show that they were constructed upon one and the same general principle, varied only in the details and such local distribution of the parts, as the nature of the site or taste of the architect would naturally induce. But this principle is the very reverse of the one adopted by the commentators on Vitruvius, in the conjectural plans which they have invented to illustrate his text; for all of them, without exception, commit the remarkable error of placing the various apartments round the extreme sides of the building with the corridors *within* them, surrounding a large open area, forming the greater part of the ground-plot, which thus remains unoccupied; whereas in all the three examples above mentioned, the main body of the building is situated in the centre of the plan, upon the very site which the conjectural designs leave unoccupied. And this arrangement is precisely similar to that adopted for the Roman Thermæ, of which the remains are more complete, and which were undoubtedly constructed after

the model of the Greek Gymnasia; as will be at once apparent by comparing the plan *s.* THERMÆ with the one here annexed, which represents a survey from the Gymnasium at Ephesus, the most perfect of the three. The dark tint shows the actual remains; the lighter one, the restorations, which, although partially conjectural, will be perceived, upon a close inspection, to be in a great measure authorised by the corresponding parts in existence. With regard to the names and uses assigned to each portion of the plan, they have been made to accord, as near as can be, with the words of Vitruvius, which is satisfactorily accomplished in all the more important particulars; sufficiently, at least, to afford a clear and accurate notion of the number and variety of parts essentially required in a Greek Gymnasium, and of the manner in which they were usually distributed.

AAA. Three single corridors (*porticus simplices*) round three sides of the central pile of building, fitted with seats and chairs, and adorned with *exedræ* for philosophers and others to retire and converse in. The two divisions observable at the bottom angles of the corridors, each of which is constructed with a semicircular absis, appear, from their form and position, to have been *exedræ* constructed in the three corridors (*in tribus porticibus*), as Vi-



truvius directs. B. A double corridor facing the south (*porticus duplex ad meridianas regiones conversa*), so constructed, that the inside walk might afford shelter from the rain, when driven inwards by windy wea-

ther. These four corridors taken together constitute what Vitruvius calls the peristyle (*peristylium*), which, though forming a peripteral portico round the cluster of rooms comprised in the central pile, is still a true *peristylium* in respect to the outer parts of the edifice *within* which it is situated. (Compare PERIPTEROS and PERISTYLIUM.) C. *Ephebeum;* a large hall furnished with seats, intended as the exercising-room of the *ephebi*, and opening on to the centre of the double corridor (*in duplici porticu, in medio*). D. *Coryceum*, on the right-hand of the last apartment (*sub dextro*). E. *Conisterium*, the next adjoining (*deinde proxime*). F. *Frigida lavatio;* the cold water bath, beyond the *conisterium*, and after the turn in the building. Vitruvius places it exactly in the angle (*in versura*); so that his design provided for three rooms on each side of the *ephebeum* instead of two, as in the present example; but the proximate situation is the same in both. G. *Elaeothesium;* the first apartment an the left hand of the youths' exercising-hall (*ad sinistram ephebei*). H. *Frigidarium;* a chamber of low temperature adjoining the oiling-room, situated precisely as Vitruvius directs it should be, and as it is shown to be in the painting from the Thermæ of Titus introduced *s.* ELAEOTHESIUM. Beyond this, in the plan of Vitruvius, was a third division, forming the angle which corresponded with the *frigida lavatio* on the opposite side, and which was occupied by the passage which conducted to the mouth of the furnace (*iter ad propnigeum*), but which in our example is shown at the letter N. I. The next room is probably a *Tepidarium*, though not mentioned by Vitruvius; but its contiguity to the thermal chamber resembles the disposition of that apartment in the baths of Pompeii. K. *Concamerata sudatio;* the vaulted sudatory, which has its warm-water bath (*calda lavatio*, L) at one extremity, and the *Laconicum* (M) at the other. The apartment on the opposite side, which is placed in the same contiguity to the furnace (O), and is constructed of similar shape and dimensions, was probably another sudatory, with its warm bath (P), and Laconicum (Q), having a separate entrance from the Ephebeum and adjacent apartments. The use of the three rooms yet unappropriated (R R R) is quite conjectural; but the larger and central one seems, from its size and locality, to be well adapted for the game of ball, for which a room was provided in every gymnasium, and consequently to be the *Sphæristerium;* the two angular ones would serve for some other of the many games to which the Greeks were devoted. The parts thus far described comprise the whole of the covered apartments which Vitruvius appears to designate collectively the *palæstra*. On the outside of these were disposed three more corridors (*extra autem porticus tres*), one (S) a double one facing the north, which received the company from the peristyle (*una ex peristylio exeuntibus, quæ spectaverit ad septentrionem, perficiatur duplex*); and two others (T T), called *xysti* (ξυστοί) by the Greeks, with exercising grounds in front of them (*stadiatæ*), furnished with an elevated path all round, to preserve the spectators from contact with the oiled bodies of those engaged at their exercises. Between these and the double corridor facing the south (B) were laid out a number of open walks (*hypæthræ ambulationes*, παραδρομίδες), planted with trees, and having open spaces (*stationes*) left at intervals, and laid with pavements for the convenience of exercise. Beyond this was the stadium (W), provided with seats to accommodate the large concourse of spectators that usually assembled to view the exercises of the *athletæ*.

GYNÆCE'UM, GYNECI'UM, and GYNÆCONI'TIS (γυναικεῖον,

γυναικωνῖτις). That part of a Greek house which was set apart for the exclusive use and occupation of the female portion of the family, like the *harem* of a modern Turkish residence. (Terent. *Phorm.* v. 6. 22. Plaut. *Most.* iii. 2. 72. Vitruv. vi. 7. 2.) The situation of these apartments has given rise to much controversy, and still remains in some respects doubtful. From the words of Vitruvius, who *commences* his description of a Greek house with the Gynæceum, it has been inferred that it formed the front part of the house immediately after the entrance; but this is so much at variance with the close and studied seclusion in which Greek females were kept, that it must be given up as untenable. At the Homeric period, the women's apartments appear to have been situated in an upper story (ὑπερῶον); and in after times the same distribution was occasionally adopted, where the ground-plot was of small extent, owing to the high price or scarcity of land. But after the Peloponnesian war the most rational conjecture seems to be that which would place the Gynæceum at the back part of the premises, behind the division allotted for the men (*andronitis*); so that it would occupy, with its dependencies, much the same position as the *peristylium* of the Pompeian houses; as it is laid down on the conjectural plan of a Greek house at p. 252., on which it is marked *e.*

2. Amongst the Romans, a *cloth factory*, or establishment in which only women were employed in spinning and weaving. Cod. Just. 9. 27. 5. Id. 11. 7. 5.

3. The Emperor's seraglio. Lact. *Mort. persecut.* 21.

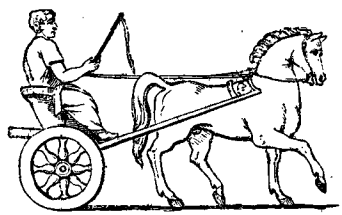
GYNÆCIA'RIUS or GYNÆ'CIUS. The overseer or master of the factory girls in a *gynæceum*, or spinning and weaving establishment. Imp. Const. *Cod.* 11. 7. 3. Cod. Theodos. 10. 20. 2.

GYPSOPLAS'TES. One who takes casts in plaster of Paris (*gypsum*). Cassiodor. *Var. Ep.* vii. 5. Compare Juv. ii. 4., where *gypsum* means the cast itself.

H.

HABE'NA. Literally that by which any thing is held, bound, drawn, or fastened; whence the following more special senses :—

1. (ἡνίαι). Mostly used in the



plural; a *pair of reins* for riding or driving, like the annexed example, from a bas-relief in the Museum at Verona. Virg. Hor. Ov. &c.

2. (ῥυταγωγεύς). In the singular; a halter rope, or leading rein attached to a horse's head stall, as contradis-

tinguished from *frænum*, which was bitted (Ammian. xix. 8. 7.); shown by the example, from an engraved gem.

3. A short thong attached to the shaft of a spear, to assist in hurling it (Lucan. vi. 221.); poetical for AMENTUM, 1., where see the illustration.

4. A strap or sandal, by which shoes that had no upper leather were fastened over the instep (Aul. Gell. xiii. 21. 2.); same as AMENTUM, 2., where see the illustration.

5. The lace or strap by which the cheek-pieces (*bucculæ*) were fastened under the chin. Val. Flacc. vi. 365., woodcut p. 90.

6. The *sheets* of a sail; *i. e.*, the ropes by which the lower ends of the sails are braced to or slacked away from the wind (Val. Flacc. iv. 679. Compare Ov. *Fast.* iii. 593.); poetically for PES, where see the illustration.

7. The thong of a sling (Lucan. iii. 710. Val. Flacc. v. 609.); see FUNDA.

8. The thong of a whip for punishing slaves (Hor. *Ep.* ii. 2. 15. Ov. *Her.* ix. 81. and illustrations *s.* FLAGELLUM and SCUTICA); or for flogging a top. Virg. *Æn.* vii. 380.

HALTE'RES (ἁλτῆρες). Heavy weights of stone or lead, like our *dumb-bells*, intended to increase the muscular exertion of gymnastic exercises, being held in each hand whilst leaping, running, dancing, &c. (Mart. vii. 67. Id. xiv. 49. Compare Senec. *Ep.* 15. and 56. Juv. vi. 421.)

The illustration represents a youth in the gymnasium lifting a pair of *halteres* from the ground, with two examples of the different forms in which they were made on the left hand of the engraving, all from designs on fictile vases: the large one at the top will afford a specimen of the *massa gravis* of Juvenal (*l. c.*).

HAMA (ἅμη.) A *pail* or *bucket*; used in the wine cellar (Plaut. *Mil.* iii. 2. 42.); by firemen and others for extinguishing conflagrations (Juv. xiv. 305. Plin. *Ep.* x. 35. 2.); for drawing water from a well. Ulp. *Dig.* 33. 7. 12. § 21.

HAMATUS, sc. *Ensis.* (Ovid *Met.* v. 80.) See FALX, 6.

2. See LORICA, 6.

HAMIO'TA. An *angler*; who fishes with a line and hook (*hamus*), as contradistinguished from one who nets his prey. (Plaut. *Rud.* ii. 2. 5. Varro, *ap.* Non. *s. v.* p. 25.) The illustration is copied from a painting

at Pompeii, the inhabitants of which town appear to have been much addicted to the amusement of angling, arising, perhaps, from their proximity to the Sarno; for the landscapes painted on the walls of their houses frequently contain the figure of an angler, who always wears the peculiar kind of hat here shown, or one very similar to it, and carries a fish-basket of the same shape as our figure.

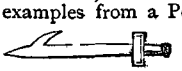
HAMOTRAHO'NES. A nickname given to anglers, and to the gaolers who dragged up the corpse of a criminal, after execution, from the *carnificina* on to the Gemonian stairs; both in allusion to their use of a hook (*hamus*). Festus, *s.v.*

HA'MULUS. Diminutive of HAMUS. A small fish-hook (Plaut. *Stich.* ii. 2. 16. Apul. *Apol.* p. 460. *flexus*); a surgeon's instrument. Celsus, vii. 7. 4.

HA'MUS (ἄγκιστρον). A fish-hook, made of various sizes, and in form and character precisely like our own. Plaut. Cic. Hor. Ov.

2. (ἀγκιστρον). The Greeks applied the same name to a hook on the top of a *bobbin* (πηνιον), round which the thread for making the woof in weaving was wound (Plato, *Rep.* x. p. 616. c.); and probably the Romans likewise, though the word is not found in any remaining passage with this meaning; but the hook itself is plainly shown in the annexed engraving, representing Leda's work-basket, from a painting at Pompeii, which contains two bobbins, each furnished with a hook of this description, and four balls of spun thread ready for winding on a bobbin.

3. The thorn of a briar (Ov. *Nux.* 115); whence applied to the hook of the weapon called *harpe* (Ov. *Met.* iv. 719), attributed to Perseus and Mercury, which exactly resembles the thorn of a briar, as shown by the annexed examples from a Pompeian



painting: it also demonstrates to conviction the incorrectness of the usual translation given to the passage quoted—*ferrum curvo tenus abdidit hamo*—"up to the hilt."

4. An iron hook or thorn, of which several were set in a frame to form a brush or comb with which tow, oakum, or unwrought flax was carded and pulled into even flakes. Plin. *H. N.* xix. 3.

5. The hook or ring by which each plate in a flexible coat of mail was joined to its neighbour when they were merely linked together, instead of being sewn on to a substratum of linen (Virg. *Æn.* iii. 467.); as explained and illustrated s. LORICA, 6.

6. A surgical instrument, the precise nature of which is not ascertained. Celsus, vii. 7. 15.

7. A kind of cake, the nature of which is unknown. Apul. *Met.* x. 219.

HAP'HE (ἀφή). The *yellow sand* sprinkled over wrestlers after they were anointed, in order that they might obtain a firm hold upon each other (Mart. vii. 67.); hence *a cloud of dust raised in walking* (Seneca, *Ep.* 57.), with which Seneca complains that he was smothered in the Grotto of Posillipo. In the first illustration to the article LUCTA, a basket is seen on the ground between the wrestlers, in allusion to the practice described.

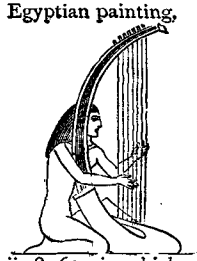
HARA. A pig-sty; especially for a breeding sow. (Columell. vii. 9. 9. Cic. *Pis.* 16.) Compare SUILE.

2. A pen or coop for geese. (Varro, *R. R.* iii. 10. Columell. viii. 14. 6. and 9.) Compare CHENOBOSCION.

HARMAMAX'A (ἁρμάμαξα). A four-wheeled carriage, or *caravan*, of Eastern origin, usually drawn by four horses, having a cover overhead, and curtains to enclose it at the sides; and especially used for the conveyance of women and children (Curt. iii. 3. Herod. vii. 41. Diod. Sic. xi. 56.), but of which no authentic representations remains.

HAR'MOGE (ἁρμογή). A term employed by painters to express the union and blending of two adjacent tints imperceptibly and harmoniously together. Plin. *H.N.* xxxv. 11.

HARPA. A harp, with a curved back in the form of a sickle (ἅρπη, *falx*), like the annexed example, from an Egyptian painting, Venant.



Carm. vii. 8. 63., in which passage it is expressly distinguished from the lyre, and as an instrument used by foreigners.

HARPAGINE'TULUS. (Vitruv. vii. 5. 3.) The reading of this word is generally given up as corrupt; but a plausible authority for its genuineness has been suggested by one of the paintings at Pompeii (*Pitture d'Ercolano*, tom. i. p. 212.), which, instead of a regular frontispiece over a row of columns, presents a fanciful elevation covered all over with ornaments resembling so many little hooks (*harpaginetuli*, dim. of *harpagines*); which, it is thought, may be the objects referred to by Vitruvius.

HAR'PAGO and HAR'PAGA (ἅρπαγη). A particular kind of hook constructed for grappling and drawing things up, or down, or towards the person using it, which was consequently applied in various ways; as a flesh-hook (κρεάγρα), for taking eatables out of the pot (Schol. Aristoph. *Ep.* 772.); a drag for bringing things up from the bottom of the water, a bucket, for instance from a well (Ulp. *Dig.* 37. 7. 12. § 21.); and

as a grappling-iron in naval warfare, for seizing the rigging of an enemy's vessel, so as to bring it up to close quarters (Liv. xxx. 10.), and similar purposes. The example, which is copied from a bronze original in the British Museum, corresponds exactly with the words of the Scholiast on Aristophanes (*l. c.*), where it is described as an instrument made with a number of iron prongs, bending inwards like the fingers of the human hand, so as to catch in different ways. A wooden handle was added of various lengths, as best suited the purpose for which it was employed.

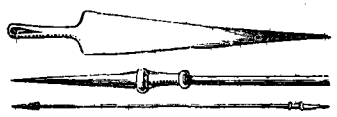
HARPAS'TUM (ἁρπαστόν). A ball employed for a particular kind of game in vogue amongst the Greeks and Romans. It was of larger dimensions than the *paganica*, but smaller than the *follis*. The game at which it was used was played with a single ball, and any number of players, divided into two parties; the object of each person being to seize the ball from the ground (whence it is associated with the epithet *pulverulenta*, dusty), and to throw it amongst his own friends. The party which first succeeded in casting it out of bounds gained the victory. Mart. iv. 19. Id. vii. 62. and 67. Mercurial. *Art. Gym.* ii. 5.

HARPE (ἅρπη). A particular kind of sword or dagger, with a hook like a thorn (*hamus*), projecting from the blade from a certain distance below the point (*mucro*); as shown by the figure in the centre of the opposite page. This weapon is fabled to have been used by Jupiter (Apollodor. *Bibl.* i. 6.), Hercules (Eurip. *Ion*, 191.), and more particularly by Mercury and Perseus (Ov. *Met.* v. 176. *ib.* 69.), to the last of whom it is universally assigned, as a characteristic weapon, by the ancient artists in their sculptures, paintings, and engraved gems.

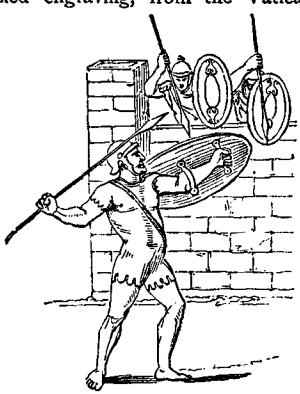
HARUS'PEX (ἱεροσκόπος). A soothsayer and diviner, who affected to foretell future events by inspecting the entrails of victims, and to interpret the extraordinary phænomena of nature, such as lightning, thunder, meteoric effects, earthquakes, &c.; thus assuming the combined powers of an EXTISPEX and an AUGUR, both of whom held a regular political office, were appointed by the government, and used as state engines. But the *haruspex* held no sacerdotal nor public position; and amongst the educated classes was regarded with much less respect than the other two; though he carried his jugglery to a much greater extent than either, in order to trade more effectively upon the popular credulity. Cic. *Div.* i. 39. Val. Max. i. 1. § 1. Columell. i. 8 6. Herzog. *ad* Sall. *Cat.* 47. 2.

HARUS'PICA. A female who practises the same arts as the *Haruspex*. Plaut. *Mil.* iii. 1. 98.

HASTA (ἔγχος). A *spear*; used as a pike for thrusting, and as a



missile to be thrown from the hand. It consisted of three separate parts: the head (*cuspis*, αἰχμή and ἐπιδορατίς) of bronze or iron; the shaft (*hastile*, δόρυ) of ash or other wood; and a metal point at the butt end (*spiculum*, σαυρωτήρ or στύραξ), which served to fix it upright in the ground, or as an offensive arm if the regular head got broken off. (Polyb. vi. 25.) The top figure in the annexed illustration represents a Roman spear head, from an excavation in Lincolnshire; the centre one, a point for the butt end, from a fictile vase; and the lowest, the whole spear, with the three parts put together. The manner in which it was hurled is shown by the annexed engraving, from the Vatican



Virgil, intended to represent the attack and defence of a fortified post; while at the same time it illustrates and explains the more special terms adopted for describing the action employed. It will be observed that the figure on the ground has the inside of the hand turned outwards, or from himself, so that in such a position he must have discharged his spear with a sort of twist to give it impetus, which is expressed by the phrases *rotare* (Stat. *Theb.* ix. 102.), or *torquere* (Virg. *Æn.* x. 585. xii. 536.); those above have the back of the hand turned outwards, and the little finger, instead of the thumb, towards the head of the spear, which represents the ordinary manner of throwing the missile, expressed by *jacere*, *jactare*, *mittere*, &c.; when held and poised at the centre of gravity, with the back of the hand turned downwards, in order to take an aim before the cast, in which case the point and butt would alternately rise and sink, like the beam of a balance (*libra*), the action was designated by the word *librare*, Virg. *Æn.* xix. 417. ix. 479., which passage makes a pointed distinction between *jacere* and *librare*.

2. *Hasta amentata.* (Cic. *De Orat.* i. 57.) A spear furnished with a thong to assist in hurling it. AMENTUM, and illustration.

3. *Hasta ansata.* (Ennius *ap.* Non. p. 556.) A spear with a handle fixed on the shaft, to assist in thrusting and hurling. ANSATUS, 2. and illustration.

4. *Hasta velitaris* (γρόσφος). The spear or dart employed by the light-armed troops of the Roman armies, the shaft of which was about three feet long, and of the thickness of a finger, whilst the head was not more than a span in length, but so thin and finely acuminated, that it bent immediately upon coming in contact with any thing which offered solid resist-

ance; consequently, if the soldier missed his aim, it was useless to the enemy, and could not be thrown back again. (Liv. xxxviii. 20. Plin. *H. N.* xxviii. 6. Polyb. vi. 22.) The head of one of these weapons is shown

by the illustration, from an original found in a Roman entrenchment at Meon Hill in Gloucestershire.

5. *Hasta pura.* A spear without a head (*cuspis*), like the old Greek sceptre (*sceptrum*), which the Roman general used to bestow as an honorary reward upon a soldier who had distinguished himself in battle. (Tac. *Ann.* iii. 21. *Virg. Æn.* vi. 760. Serv. *ad. l.* Suet. *Claud.* 28.) The illustration is copied from a painting in the sepulchre of the Nasonian family near Rome.

6. *Hasta prætilata,* with the antepenult short. A spear with the point muffled, or covered with a button or ball (*pila*) at the end, like our foils (Plin. *H. N.* viii. 6.), used by soldiers at their exercises (Hirt. *B. Afr.* 72.), and at reviews or sham fights. Liv. xxvi. 51.

7. *Hasta pampinea.* The Thyrsus of Bacchus, so termed because it was originally a spear with its head buried in vine leaves (Virg. *Æn.* vii.

399. Calpurn. *Ecl.* x. 65.), as in the annexed example from a Pompeian painting.

8. *Hasta graminea* (κάμαξ). A spear made of the tall Indian reed, which it was usual to place in the hands of colossal statues of Minerva on account of its imposing length and size. Cic. *Verr.* ii. 4. 56.

9. *Hasta cælibaris.* A spear, with the point of which the Roman bridegroom parted the hair of his betrothed on the marriage day. (*Festus s. v.* Ovid. *Fast.* ii. 560. *hasta recurva.*) The epithet "hooked" or "bent," which Ovid applies to this instrument, plainly intimates that it was not an ordinary spear that was used for the purpose, but the rustic spear, or SPARUM, which see.

10. *Hasta publica.* A spear set up as the sign of a public auction when goods were publicly disposed of to the highest bidder (Nep. *Att.* xxv. 6. Cic. *Off.* ii. 8.); a practice arising from the predatory habits of the old Romans, who, when they disposed of the plunder taken in war, planted a spear by the side of the booty, to indicate whence the right of ownership accrued.

11. *Hasta centumviralis.* A spear which it was customary to set up as an emblem of authority in the courts of the centumviri; whence the expression, *centumviralem hastam erigere,* means to summon the centumvirs to their judgment-seats; or, in other words, to open their court. Suet. *Aug.* 36. Mart. vii. 63.

HASTA'RII. Veg. *Mil.* ii. 2. Same as HASTATI.

HASTA'RIUM. An *auction-room* (Tertull. *Apol.* 13.); a *catalogue of sale.* Id. *ad Nation.* i. 10.

HASTA'TI. In general any persons armed with spears; but in a more special sense the Hastati were a particular body of heavy-armed infantry, constituting the first of the three classes into which the old Roman legion was subdivided. They consisted of the youngest men, and were posted in the first line of the

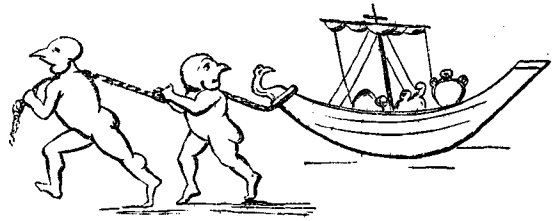
battle array, at least until the latter end of the republic, when the custom had obtained of drawing up the

Roman army in lines, by cohorts; and, consequently, the old distinctions between the Hastati, Principes, and Triarii, in regard to the respective positions occupied by each of them, had been abandoned. But their arms and accoutrements appear to have been retained, without any very important change even under the empire; for they are frequently represented upon the arches and columns with weapons of offence and defence similar to those which Polybius ascribes to them at his day; viz. a helmet, large shield, cuirass of chain-mail, sword on the right side, and spear, as shown by the annexed example from the column of Antoninus. The cuirass of chain armour (θώραξ ἁλυσιδωτός), which was peculiar to the *hastati*, is indicated by the markings in the engraving, but is more prominently apparent in the original, from being placed in immediate contrast with two other figures, the one in scale armour (*lorica squamata*), the other plumated (*lorica plumata*), both of which are detailed with equal decision and distinctness. Varro, *L. L.* v. 89. Ennius *ap.* Macrob. *Sat.* vi. i. Liv. xxii. 5. Polyb. vi. 23.

HASTI'LE. Properly the *shaft* of a spear (Nepos, *Epam.* xv. 9.); thence used for the spear itself (Ov. *Met.* viii. 28.); a goad for driving cattle (Calpurn. *Ecl.* iii. 21.); or any long stick. Virg. *Georg.* ii. 358.

HAUSTRUM. A scoop, box, or bucket on a water-wheel which takes up the water as the wheel revolves. (Lucret. v. 517. Non. *s. v.* p. 13.) These were sometimes wooden boxes (*modioli*, Vitruv. x. 5.); at others only jars (*cadi*, Non. *l.c.*); and the Chinese of the present day make use of a joint of bamboo for the purpose; see the illustration *s.* ROTA AQUARIA, which affords a clear notion of what is meant by the term.

HELCIA'RIUS. One who tows a vessel against the stream by a towline (*helcium*) Mart. iv. 64. 22. Sidon. *Ep.* ii. 10.; as shown by the annexed illustration, which represents a vessel laden with corn and oil being towed by two grotesque figures. The



original forms part of the border to a mosaic pavement excavated many years back at Lerida, in Spain, where it was copied by a friend of my own.

HELCIUM. Generally, a rope by which anything is drawn onwards; specially applied by Apul. *Met.* ix. p. 185. to the rope by which a donkey is harnessed to his load; but whether indicating a *trace*, or the rope by which a yoke is fastened on his neck, there is not sufficient authority to determine.

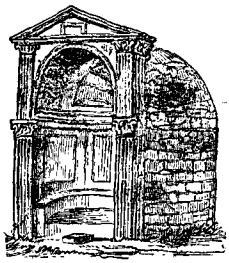
HELEP'OLIS (ἑλέπολις). Literally, the destroyer of cities, the name given to an engine invented by Demetrius Poliorcetes for besieging fortified places, consisting of a square tower placed upon wheels, and run up to the height of nine stories, each of which was furnished with machines for battering and discharging projectiles of enormous size and weight. Diod. Sic. xx. 48. xx. 91. Vitruv. x. 22. Ammian. xxiii. 4. 10.

HELIOCAMI'NUS (ἡλιοκάμινος).

A room with a southern exposure, which received sufficient heat from the natural warmth of the sun, and, consequently, required no artificial contrivance for warming. Plin. *Ep.* ii. 17. 20. Ulp. *Dig.* 8. 2. 17.

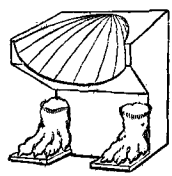
HEL'IX (ἕλιξ). The small volute under the abacus of a Corinthian capital, intended to imitate the tendrils or curling stalk of the vine, ivy, or any parasitical plant, bent down by a superincumbent weight. Each capital is decorated with sixteen, two under each angle of the abacus, and two meeting under its centre on each face. Vitruv. iv. 1. 12.

HEMICYC'LIUM (ἡμικύκλιον). A semicircular alcove, sufficiently large to admit of several persons sitting in it at the same time, for the enjoyment



of mutual converse. The ancients constructed such places in their own pleasure-grounds (Cic. *Am.* 1. Sidon. *Ep.* i. 1.), and also as public seats in different parts of a town for the accommodation of the inhabitants (Suet. *Gramm.* 17. Plut. *de Garrul.* p. 99.). The annexed woodcut affords an example of the latter sort; representing a *hemicyclium* at Pompeii, as it is now seen at the side of the street, just outside of the principal entrance to the city from Herculaneum. The seat runs all round the back, and the floor is at a considerable elevation above the level of the pavement, so that a small stepping stone is placed in the front of it for the convenience of access.

2. A sundial of simple construction invented by Berosus, consisting of an excavation nearly spherical on the upper surface of a square block of stone (*excavatum ex quadrato*) within which the hour lines were traced, and having the anterior face sloped away from above so as to give it a forward inclination (*ad enclima succisum*) adapted to the polar altitude of the place for which the dial was made. (Vitruv. ix. 8.) The example is copied from an original, discovered in 1764 amongst the ruins of an ancient villa near Tusculum: the angle of the *enclima* is about 40° 43′, which agrees with the latitude of Tusculum, and the whole instrument coincides exactly with a marble of the same description amongst the collection at Ince Blundell, in Lancashire, which has a bust of Berosus sculptured on the base, and the name *hemicyclium* inscribed upon it.



HEMI'NA (ἡμίνα). A measure of capacity, containing half a sextarius (Festus, *s. v.* Rhemn. Fann. *de Pond.* 67.); whence, also, a vessel made to contain that exact quantity. Pers. i. 129.

HEMIOL'IA (ἡμιολία). A particular kind of ship (Gell. x. 25.),

used chiefly by the Greek pirates (Arrian. *Anab.* iii. 2. 5.); constructed in such a manner that half of its side

was left free from rowers, in order to form a deck for fighting upon. (Etymol. Sylburg. *ap.* Scheffer. *Re Nav.* p. 74.) It seems to have belonged to the same class as the *Cercurus*, with a slightly different arrangement of the oars; and is probably represented by the annexed example, from an Imperial medal (Scheff. *l. c.* p. 111.), in which the central portion, not occupied by rowers, forms the deck alluded to.

HEMISPHÆ'RIUM. One of the many kinds of sundials in use amongst the ancients (Vitruv. ix. 8.), which received the name from its resemblance to a hemisphere, or half of the globe supposed to be cut through its centre in the plane of one of its greatest circles. The illustration represents a statue of Atlas, formerly standing in the centre of Ravenna (Symeoni, *Epitaffi antichi*, Lione, 1557), which affords an appropriate design for a dial of this description; and indicates that the *hemisphærium* was erected in an upright position, whereas the *discus*, which was also circular, was laid flat upon its stand: and that constitutes the difference between them.

2. The interior of a dome; *i. e.*, the ceiling formed by it, which, in fact, consists of the half of a hollow globe; such, for instance, as the Pantheon at Rome. Vitruv. v. 10. 5.

HEPTE'RIS (ἑπτήρης). A war-galley with seven banks of oars. (Liv. xxxvii. 23.) See the article HEXERIS, where the method of arranging the oars and counting the banks, when they exceeded a certain number, is partially explained; and if the plan there supposed be adopted, the addition of one oar-port to each tier between stem and stern, will make the rating of seven banks instead of six; which banks will be disposed in the manner shown by the following diagram.

HERMÆ (Ἑρμαῖ). *Mercuries;* a particular kind of statues, in which only the head, and sometimes the bust, was modelled, all the rest being left as a plain four-cornered post; a custom which descended from the old Pelasgic style of representing the god Mercury. (Macrob. *Sat.* i. 19. Juv. viii. 53. Nepos, *Alcib.* vii. 3.) The trunk was sometimes surmounted with a single head, more usually with a double one, as in the example from an original in the Capitol at Rome; and the personages most commonly selected for the purpose were the bearded Bacchus, Fauns, and philosophers. Pillars of this description were extensively employed for many purposes; as sign-posts; as the uprights in an ornamental fence or railing, to which use the original of our engraving was applied (the cavities being visible on each of its sides, which received the cross-bars between post and post): in the circus, for holding the rope or bar which kept the doors of the stalls *(carceres)* closed until the chariots received the signal to come out (Cassiodor. *Var. Ep.* iii. 51.); as shown by the illustration at p. 119.; and, in short, for any purpose for which a post would be employed.

HERMATHE'NA. Probably a terminal statue, like that just described, with the head of Athena or Minerva on the top; of which an example is engraved by Spon. *Recherches*, p. 98. No. 11. Cic. *Att.* i. 4.

HERMERAC'LES. Probably a

terminal statue (*Herma*) with the bust of Hercules on its top; of which examples remain at Rome. *Mus. Pio-clem.* i. 6. *Mus. Capitol.* i. p. 13. Cic. *Att.* i. 10.

HERM'EROS. Probably a terminal statue (*Herma*) with the bust of Eros, or Love, on the top. Plin. *H. N.* xxxvi. 4. § 10.

HERM'ULÆ. (Cassiodor. *Var. Ep.* iii. 51.) Diminutive of HERMÆ.

HEROUM (ἡρῷον). A sepulchral monument, built in the form of an

ædicula, or small temple. (Inscript. *ap.* Mur. 889. 8. Plin. *H. N.* x. 6.) Monuments of this kind originated with the Greeks, and in the first instance were only erected in honour of their deified heroes: which explains why the temple was taken as a model; but subsequently they were extensively adopted by private individuals, as may be inferred from the frequent representations of them on fictile vases and sepulchral marbles. The example annexed is copied from a marble slab in the Museum at Verona, which served as the monument of a Greek lady, named Euclea, the daughter of one Agatho, and wife of Aristodemon, as the epitaph inscribed upon it in Greek characters testifies.

HEXACLI'NON. A term coined from the Greek, for the purpose of designating a dining-couch made to accommodate six persons. Mart. ix. 60. 9.

HEXAPH'ORON. A palanquin or sedan (*lectica*, *sella*), carried by six men (Mart. ii. 81. Id. vi. 77.), in the manner described and illustrated *s.* ASSER, 1. p. 63.

HEXAPH'ORI, sc. *phalangarii*. A set of six men who carry any burden by their joint exertions, united by the aid of a *phalanga* (Vitruv. x. 3. 7.), as explained in the articles PHALANGA and PHALANGARII, where the illustrations represent the operations performed by two men and by eight.

HEXASTY'LOS. *Hexastyle*; i. e., which has a row of six columns in front.

HEXE'RIS (ἑξήρης). A vessel furnished with six banks of oars on each side. (Liv. xxxvii. 23.). It is still a matter of doubt and of difficulty even to surmise how the oars were disposed in a vessel rated with six banks (*ordines*); as it has been proved by experiments that an oar poised at such an altitude from the water's edge as would be required for the sixth seat of the rower, even when placed diagonally over the five others, would have so great a dip for its blade to touch the water, that the handle would be elevated above the reach of the rower; or, if the oar were made of sufficient length to obviate this inconvenience, being fixed as of necessity upon the thowl at one-third of its entire length, the part inboard would be so long that it must reach over to the opposite side of the vessel, and thus completely obstruct all movement within it. The most feasible construction seems to be that suggested by Howell (*Treatise on the War Galleys of the Ancients*), that when vessels had more than five banks of oars, the banks were not counted in an ascending direction from the water's edge to the bulwarks, but lengthwise from stem to stern; that these were placed in a diagonal direction, as in a trireme (see TRIREMIS, and illustration), and always five deep in the ascending line; but that they were rated, not by these, but

by the number of oar-ports between stem and stern. Thus a *hexeris* would have five parallel lines of oars, with six oar-ports in each, placed diagonally over one another, as in the annexed diagram; a *hepteris*

* * * * * *
* * * * * *
* * * * * *
* * * * * *
* * * * * *

seven; a *decemremis*, ten; and so on. Compare ORDO.

HIBERNAC'ULA. Apartments in a dwelling-house intended for winter occupation, which were less decorated than other apartments, in consequence of the dirt caused by the smoke of the fires and lamps burnt in them (Vitruv. vii. 4. 4.), and for which a western aspect was considered the most eligible. Vitruv. i. 2. 7.

2. Tents constructed for a winter campaign, or in which the soldiers were lodged when an army kept the field during the winter season; consequently, they were covered with skins, and built of wood, or of some more substantial material than an ordinary tent. Liv. v. 2. Compare xxx. 3. xxxvii. 39.

HIBER'NA (χειμάδια). Winter-quarters in which the army was distributed during winter, when not kept in the field under tents (*hibernacula*). Liv. xxiii. 13. Cic. *Fam.* xv. 4. Tac. *Agr.* 38.

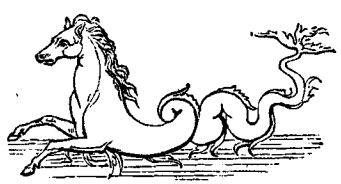
HIERONI'CA (ἱερονίκης). Properly, a Greek term, which has exclusive reference to the customs of that nation. It was employed to designate the victor in any of their public games; viz. the Nemean, Pythian, Isthmian, and Olympic, which were also called sacred games, because they commenced with religious ceremonies. The illustration represents a Grecian youth, crowned and habited as one of these victors, whose costume very closely resembles that ascribed to Nero, when he entered the cities of Italy as a *hieronica* (Suet. *Nero*, 25.), after contending at the Olympic races.

HIEROPHAN'TA and HIEROPHAN'TES (ἱεροφάντης). A high priest and teacher of religion amongst the Greeks and Egyptians, corresponding in many respects to the Roman *Pontifex Maximus*. Nep. *Pel.* 3. Tertull. *adv. Marc.* i. 13.

HIEROPHAN'TRIA. A priestess of similar character and dignity to the *hierophanta*. Inscript. *ap.* Grut. 538. 11.

HIPPAG'INES, HIPP'AGI, HIPPAGO'GI (ἱππαγωγοί). *Horse-transports*, especially for the conveyance of cavalry troops. Festus *s. v.* Gell. x. 25. Plin. *H. N.* vii. 57. Liv. xliv. 28.

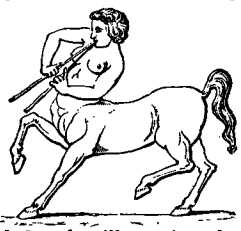
HIPPOCAM'PUS (ἱπποκάμπος). A fabulous animal, having the fore quarters and body of a horse, but



ending in the tail of a fish, like the annexed example, from a Pompeian painting, which the poets and artists of antiquity commonly attach to the marine car of Neptune and the Tritons. Næv. and Lucil. *ap.* Non. *s. v.* p. 120.

HIPPOCENTAU'ROS (ἱπποκένταυρος). A horse-centaur, half-horse and half-man (Cic. *N. D.* ii. 2.), as opposed to the fish-centaur, half-man and half-fish (ἰχθυοκένταυρος), under which form the giants who waged war against the gods, were represented (Apollodor. i. 6. 1. *Mus. Pio-Clem.* iv. tav. 10.) Hippocentaurs were also

represented of the female sex (Luc. *Zeux.* 3.), of which an example is

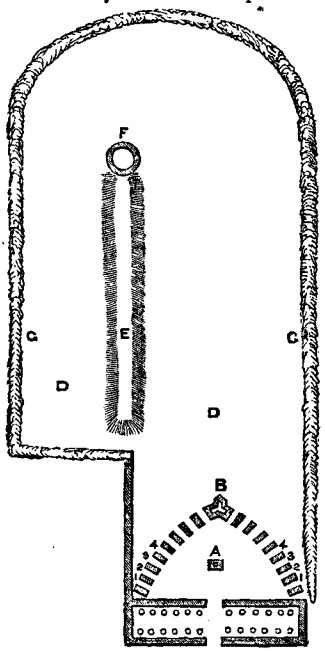


afforded by the illustration from a bronze discovered at Pompeii.

HIPPOD'ROMUS. *A hippodrome;* which, amongst the Romans, implies a plot of ground in a garden or villa, planted with trees, and laid out into a variety of avenues for the purpose of taking equestrian exercise. Plin. *Ep.* v. 6. 32. Mart. xii. 50.

2. (ἱππόδρομος). A *hippodrome;* which, amongst the Greeks, implies a *race-course* for horses and chariots, as contradistinguished from the *stadium*, which was appropriated to foot-racing. Hippodromes of this kind were frequently attached to the gymnasia, in which the youth of Greece learned the art of horsemanship (Plaut. *Bacch.* iii. 3. 27.); but the regular Greek Hippodrome, in which the public races took place, corresponds more closely with the Roman Circus, though possessing some remarkable points of difference, and is better known to us from the description which Pausanias has left of the Olympic race-course, than from its actual remains, some vestiges of it merely being still extant. (Gell. *Itinerary of Morea*, p. 36.) The most important distinction consisted in the manner of arranging the stalls for the horses and chariots, which were not disposed in the segment of a circle, as in the Roman Circus (see the woodcut page 165. A.A.); but were arranged in two lines with curvilinear sides converging to a point in front of the course, so that the whole plan resembled the figure of a ship's prow, with its beak towards the course, and the base, or extremity of the two sides, where they were widest apart resting upon the flat end of the hippodrome, or upon a colonnade, which covered it. (Pausan. vi. 20. 7.) The whole of this was called the ἄφεσις, and corresponded in locality, though not in distribution, with the *oppidum* of a Roman circus. The peculiarity of the arrangement was an ingenious invention of the architect Cleotas (Paus. *l. c.*), and originated in the necessity of affording abundant stabling room, much more being required at a Greek race-course, where the numbers were not limited to twelve, as they were with the Romans, but all were freely admitted who wished to compete for the prize. The drivers drew lots for their stalls (Paus. *l. c.*); and the following method was adopted in order that those who got nearest to the point might not possess any advantage over the others who were posted behind them. A separate rope or bar (καλώδιον, ὕσπληξ) was drawn as a barrier across the front of each stall; and when the races were about to commence, the two ropes which closed the remote stalls (1. 1.) on each side were loosened simultaneously, so that the two cars from the furthest end came out first; and when they had advanced as far as the level of the two next (2. 2.), these were removed; and the four cars continued their course until they had gained the line of the next stall (3. 3.), when the third barriers were slacked away; and so on until the whole number arrived on a line with the point of the prow (B), from whence they all started together and abreast. (Paus. *l. c.*) It is probable that a long line was drawn entirely across the course at this point, which answered the same purpose as the Roman *linea alba*. The whole of this design will be clearly understood from the annexed plan of the Olympic hippodrome, as suggested by Visconti, to illustrate

the description of Pausanias; though conjectural, it possesses great seeming probability to stamp it with a mark of authority. At all events, it will serve to give a distinct idea of the more important features of a Greek hippodrome, and of the meaning of the terms by which each part was



designated. A. The space enclosed by the stalls already described. B. The point or beak of the ἄφεσις, termed ἔμβολον by Pausanius. C. The colonnade (στοά) forming a termination to the flat end of the hippodrome: perhaps this member was not always added. 1, 2, 3, 4. The stalls for the horses (οἰκήματα, *carceres*). D D. The course (δρόμος). E. A barrier, which divides the course into two parts, like the Roman *spina*, but more simple, and less decorated, consisting of a plain bank of earth (χώμα), as may be inferred from Pausanias (vi. 20. 8.). F. The goal round which the chariots turned (νύσσα, καμπτήρ, *meta*); there probably was a similar one at the opposite *end* of the *spina*, as in the Roman Circus. GG. The space occupied by the spectators, usually formed in steps cut out on the side of a mountain; or, if the course was in a flat country, formed upon a bank of earth (χώμα) thrown up for the purpose; but not upon vaulted corridors, forming an architectural elevation, like a Roman circus. One side is observed to be longer than the other, which was the case at Olympia (Paus. *l. c.*), and probably in most other places, in order to give all the spectators an equal sight of the race. In the centre of the space occupied by the stalls was a temporary altar (A), upon which a large bronze eagle was placed; and on the point of the prow (B) a similar figure of a dolphin, both of which were worked by machinery, and employed to inform the concourse of the moment when the race was about to commence; the first, by rising up into the air, the other by plunging on to the ground in front of the assembled multitude. Paus. *l. c.*

HIPPOPE'RA (ἱπποπήρα). A *saddle-bag* for travellers on horseback, but used in pairs, so that the plural number is applied when the equipage of a single person only is referred to. Sen. *Ep.* 87.

HIPPOTOX'OTA (ἱπποτοξότης).

A *mounted archer* (Hirt. *B. Afr.* 19.); in most cases characteristic of foreign nations, as the Syrians (Cæs. *B. C.* iii. 4.), Persians (Herod. ix. 49.), &c.; but men thus equipped appear to have been used amongst the light horse of the Greeks (Aristoph. *Av.* 1179.), and of the Romans; at least under the empire, as testified by the annexed figure, which represents a Roman cavalry bowman in the army of Antoninus, from the column of that emperor.

HIR'NEA. An earthenware vessel used for culinary purposes (Cato, *R. R.* 81. Plaut. *Amph.* i. 1. 273. and 276.); but of which the distinctive properties are unknown.

HIRNELLA. Diminutive of HIRNEA; employed at the sacrifice. Festus, *s.* Irnella.

HIS'TRIO. A word of Etruscan origin, which, in that language, signified a pantomimic performer and dancer on the stage (Liv. vii. 2.); but amongst the Romans was used in a more general sense, like our term *actor*, to signify any dramatic performer who delivered the dialogue of a play, with appropriate action (Cic. *Fin.* iii. 7.), including both actors of tragedy (Plin. *H. N.* xxxv. 46.) and comedy. Plin. *H.N.* vii. 54.

HOPLOM'ACHUS (ὁπλομάχος). Generally one who fights in a complete suit of heavy armour, or, as we say, armed cap-à-pie; but specially used to designate a gladiator who wore such armour (Suet. *Cal.* 35. Mart. viii. 74.); and as that was a characteristic of the Samnite, it is believed that the present term was only a new name brought into vogue under the empire for a gladiator of that description. See SAMNITIS.

HORA'RIUM. (Censorin. *De Die Nat.* 24.) Same as HOROLOGIUM.

HOR'IA. A small boat employed by fishermen on the sea-coast (Non. *s. v.* p. 533. Plaut. *Rud.* iv. 2. 5. Gell. x. 25.); the peculiarities of which are unknown.

HOR'IOLO. Diminutive of HORIA; used on rivers. Plaut. *Trin.* iv. 2. 100. Gell. x. 25.

HOROLOG'IUM (ὡρολόγιον). An *hour-measure*, or *horologe*; a general term employed for any contrivance which marked the lapse of time, whether by day or night, and without reference to the agent employed; consequently, including the various kinds of sun-dials (*solaria*), and water-glasses (*clepsydræ*), which are enumerated in the Classed Index. Our term *clock* conveys an improper notion of the ancient *horologium*; for the only instruments known to the ancients for performing the duties of a modern clock, were water-glasses and sun-dials.

HORREA'RII. Persons who had charge of the public bonding warehouses and magazines, in which merchants and also private individuals, who had not sufficient accommodation of their own, deposited their merchandise and effects for safe custody. Ulp. *Dig.* 10. 4. 5. Labeon. *Dig.* 19. 2. 60. § 9.

HORR'EOLUM. Diminutive of HORREUM. A small granary, or a barn for the storing of agricultural produce. Val. Max. vii. 1. 2.

HORR'EUM (ὡρεῖον). A *granary*, *barn*, or other building in which the fruits of the earth were stored (Virg. *Georg.* 1. 49. Tibull. ii. 5. 84.); frequently constructed, like our own, upon dwarf piers, in order to keep the floor dry, and free from vermin; in which case it was termed *pensile*. Columell. xii. 50. 3.

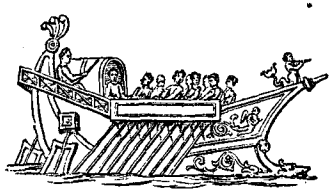
2. A store room for wine in the upper floor of a house, where it was kept to ripen after it had been put into *amphoræ*, or, as we should say, bottled. Hor. *Od.* iii. 28. 7.

3. (ἀποθήκη). A repository, store room, or lumber room, in which goods and chattels of any kind were deposited for preservation, or to be out of the way, when not required for use; books, for instance (Sen. *Ep.* 45.); statues (Plin. *Ep.* viii. 18. 11.); agricultural implements (Columell. i. 6. 7.), &c.

4. *Horreum publicum* (σιτοφυλακεῖον). A *public granary*, in which large stores of corn were kept by the state, in order that a supply might always be at hand in times of scarcity, to be distributed amongst the poor, or sold to them at a moderate price. P. Victor. *de Reg. Urb. Rom.* Compare Liv. *Epit.* 60. Vell. Pat. ii. 6. 3. Plut. *Gracch.* 5., from which passages we learn that the first notion of building these granaries originated with C. Sempronius Gracchus.

5. A *bonding warehouse*, where persons of all classes could deposit their goods and chattels, whether merchandise or personal property, such as furniture, money, securities, or valuables of any kind, for safe custody. This was also a public building, as well as the last mentioned, and each quarter (*regio*) of the city was at one period furnished with a separate warehouse for the use of the neighbourhood. Lamprid. *Alex. Sev.* 39. Ulp. *Dig.* 10. 4. 5. Paul. *Dig.* 34. 2. 53. Modest. *ib.* 32. 1. 82.

HORTA'TOR (κελευστής). On board ship, the officer who gave out the chaunt (*celeusma*), which was sung or played to make the rowers keep the stroke, and, as it were,



encourage them at their work (Ovid. *Met.* iii. 619. Compare Virg. *Æn.* v. 177. Serv. *ad l.*), whence the name (*solet hortator remiges hortarier*, Plaut. *Merc.* iv. 2. 5.). He sat on the stern of the vessel, with a truncheon in his hand, which he used to beat the time, as represented in the annexed engraving, from the Vatican Virgil.

HORTULA'NUS. A *nurseryman, seedsman*, or *general gardener*. (Macrob. *Sat.* vii. 3. Apul. *Met.* iv. p. 64. ix. p. 199.) It is also probable that the same name was used to designate a *florist*, or *flower gardener*, as contradistinguished from *topiarius*, who attended to the shrubs and evergreens, and from *olitor*, the kitchen gardener; for we do not meet with any other name to designate the person who pursues this branch of

the gardener's art; though it is clear, from the annexed engraving, which is copied from a fresco painting in the palace of Titus, that flower gardening was a favourite occupation in his day; and the original design shows many other gardening operations, besides the two of potting and planting out, exhibited in the above specimen.

HOR'TULUS (κηπίον). Diminutive of HORTUS. Catull. 61. 92. Juv. iii. 226.

HORTUS (κῆπος). A *pleasure-ground* or *garden*; which, from the descriptions left us, appears to have been very similar in style and arrangement to the garden of a modern Italian villa. Where space permitted it was divided into shady avenues (*gestationes*) for exercise in the sedan or palanquin (*sella, lectica*); rides for horse exercise (*hippodromus*); and an open space (*xystus*) laid out in flower beds bordered with box, and interspersed with evergreens clipped into prim forms or fanciful shapes, with taller trees, fountains, grottoes, statues, and ornamental works of art distributed at fitting spots about it. (Plin. *Ep.* v. 6.) This sketch of Pliny's garden might also pass for a faithful description of the pleasure grounds belonging to the Villa Pamfili at Rome.

2. The same term also includes the *kitchen garden;* the manner of arranging which, its cultivation, and the different kinds of vegetables grown in it, are detailed at great length by Columella, xi. 3.

3. *Hortus pensilis.* A moveable frame for flowers, fruits, or vegetables placed upon wheels, so that it could be drawn out into the sun by day, and removed under the cover of a glass-house at night. Plin. *H. N.* xix. 23. Compare Columell. xi. 3. 52.

4. *Horti pensiles.* In the plural, *hanging gardens; i.e.*, artificially formed, in such a manner that the beds are raised in terraces one over the other, like steps, supported, or, as it were, suspended, upon tiers of vaulted masonry or brickwork, like the seats of a theatre. Plin. *H. N.* xxxvi. 20. Compare Curt. v. 1.

HOSPI'TIUM. A general term for any place which affords to a traveller or stranger the temporary accommodation of board and lodging, whether it be the house of a friend, a public inn, or a hired lodging. Cic. *Phil.* xii. 9. Id. *Senect.* 23. Liv. v. 28.

2. The quarter occupied by a soldier who is billeted on a private individual. Suet. *Tib.* 37.

HOS'TIA (*ἱερεῖον*). A victim sacrificed to the gods; properly, as a peace-offering to avert their wrath, as contradistinguished from *victima*, which was offered as a thanksgiv-

ing for favours received. Victims consisted mostly of domestic animals, such as oxen, sheep, pigs, &c., and when sacrificed to the Gods of Olympus, they were slain with the head upwards, as in the example, from the Vatican Virgil; when offered to the deities of the lower regions, to heroes, or to the dead, with the head towards the earth. The larger ones were first stunned by a blow of the mallet from the hand of the *popa*, as in the annexed engraving, from a Roman bas-relief,

the smaller ones were stuck in the throat by the *cultrarius*, as shown by the first woodcut.

HUMATIO (*κατόρυξις*). Strictly speaking, *interment; i.e.*, in a grave dug in the earth, which was the most ancient manner of disposing of the body after death, and amongst the Romans continued to be the prevalent custom until a late period of the republic; but the word is also used in a general sense for any other mode of burial, because the practice of throwing a small quantity of earth upon the bones and ashes was adopted when the general custom of interment had been relinquished. Cic. *Leg.* ii. 22. Id. *Tusc.* i. 43. Plin. *H.N.* vii. 55.

HYDRAL'ETES (*ὑδραλέτης.*) A mill for grinding corn driven by water instead of cattle or men; which appears to have been first used in Asia (Strabo, xii. 3. § 30), and not introduced into Italy before the time

of Julius Cæsar, at the earliest, and then only by a few private individuals. (Vitruv. x. 5. 2. Compare Pallad. *R. R.* i. 42.) The earliest mention of *public* water mills is about A. D. 398, under Arcadius and Honorius (Cod. Theodos. 14. 15. 4.), which were supplied by the aquaducts: and the use of *floating* mills was invented by Belisarius in the year 536, when Vitiges besieged the city, and stopped the mills, by cutting off the water supplied by the aqueducts. (Procop. *Goth.* i. 9.) From the passage of Vitruvius (*l. c.*), we learn that the *hydraletes* was very similar in operation to the common water-wheel (*rota aquaria*); a large wheel furnished with float boards (*pinnæ*), which turned it with the current, and thus acted upon a cog-wheel attached to its axle, by means of which the mill-stone was driven, as explained *s.* MOLA.

HYDRAU'LA and HYDRAU'LES (*ὑδραύλης*). One who sings or recites to an accompaniment upon the hydraulic organ. Pet. *Sat.* 36. 6. Suet. *Nero*, 54.

HYDRAU'LUS (*ὕδραυλος* or *-ις*). A water organ (Cic. *Tusc.* iii. 18. Plin. *H.N.* ix. 8. Vitruv. x. 13.); in which the action of water was made to produce the same effect upon the bellows as is now procured by a heavy weight. The instrument is rudely indicated by the annexed engraving, from a contorniate coin of the Emperor Nero; and in the col-

lection of antiquities bequeathed to the Vatican by Christina of Sweden there is a medal of Valentinian, which has a representation of a similar instrument on the reverse, accompanied by two figures, one on each side who seem to pump the water which works it. It has only eight pipes, is placed upon a round pedestal, and, like the present example, affords no indication of keys, nor of any person performing upon it; whence it has been inferred that these organs were only played by mechanism.

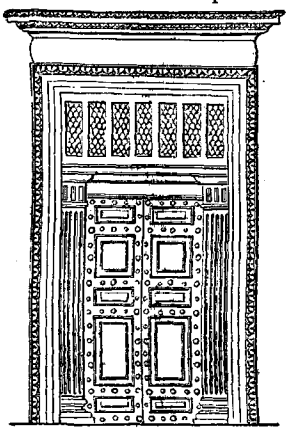
HY'DRIA (*ὑδρία*). A *water pail*, or *water can* for holding *clean* water; more especially used to designate such as were of a superior description (Cic. *Verr.* iii. 19.), of bronze or silver, and of costly workmanship, like the annexed example, from a Pompeian original.

2. In a more general sense, any kind of vessel for holding water; whence also used for the urn filled with water from which the names of the tribes or centuries were drawn out by lot, for the purpose of assigning to each one its right turn in voting; otherwise, and more specially termed SITELLA. Cic. *Verr.* iii. 15.

HYPÆTH'ROS (*ὕπαιθρος*). Literally, under the sky, or in the open air; whence applied to a temple, or other edifice which had no roof over the central portion of its area, so that the interior was open to the sky. Hypætheral structures were generally the largest and most magnificent of their kind; indeed, the difficulty of roofing over a very large area may be regarded as a principal motive for adopting the expedient. The great temple at Pæstum affords an existing specimen of this style; but no instance was to be found in Rome when Vitruvius wrote. Vitruv. iii. 2.

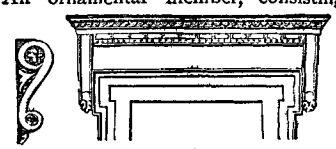
HYPÆ'TRUM. A latticed window constructed over the grand entrance door of a temple (Vitruv. iv. 6. 1.), as in the annexed example,

which represents the door of the Pantheon at Rome. One of the Xanthian marbles in the British Museum affords an example of the



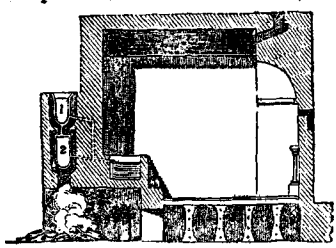
same contrivance, which possesses the double advantage of giving grandeur without, and admitting air within.

HYPER'THYRUM (*ὑπέρθυρον*). An ornamental member, consisting



of a frieze and cornice supported upon trusses or consoles (*ancones, parotides*), usually placed above the lintel of a door-frame in temples and other great buildings (Vitruv. iv. 6. 4.); an example of which is given in the annexed engraving, with one of the trusses in profile by its side, from the temple of Hercules at Cora. It is constructed precisely as Vitruvius directs in the passage cited; and the preceding woodcut affords an example of a similar ornament, but differently designed, placed over the *hypætrum*, in the Pantheon at Rome. This member was intended to increase the apparent size of the doorway, in order to preserve the level of the horizontal line formed by the architrave of the pronaos and the antæ; whence it is directed that the top of the cornice of the hyperthyrum should coincide with the tops of the capitals belonging to the columns and antæ of the pronaos. If the doorcase itself were made thus high, the valves would often be ill-proportioned, and cumbersome to open.

HYPOCAU'SIS (*ὑπόκαυσις*). A furnace with flues running underneath the floor of an apartment in a private house or set of baths, for



the purpose of increasing the temperature of the air in the chamber above. (Vitruv. v. 10. 1. and 2.) It is very plainly shown in the annexed engraving, representing the sectional elevation of a bath-room, discovered in a Roman villa at Tusculum; the small arch on the left shows the mouth of the furnace (*propnigeum*), over which are placed vessels (*vasaria*, Vitruv. *l. c.*), containing hot and tepid water, which it served to heat; and under the floor of the room, which is supported upon a number of low and hollow tubes, there is a vacant space, throughout which the hot air from the *hypocausis* circulated, and warmed the chamber above.

HYPOCAUS'TUM (*ὑπόκαυστον*). A room, of which the temperature is warmed by means of a furnace and flues (*hypocausis*) directed under it, as represented by the last engraving, Plin. *Ep.* ii. 17. 11. and 23. Compare Stat. *Sylv.* i. 5. 59., where the word

seems to be applied to the flues under the chamber rather than to the chamber itself.

HYPOC'RITA, or -TES (ὑποκριτής). An actor or performer who plays a part upon the stage. (Suet. *Nero*, 24. Compare Quint. xi. 3. 7.) The word is properly a Greek one; and corresponds with the Latin, *histrio*.

HYPODIDAS'CALUS (ὑποδιδάσκαλος). A *sub-master*, or under teacher; at a school (Cic. *Fam.* ix. 18.); of a Greek chorus. Plat. *Ion.* 536. A.

HYPOGAE'UM (ὑπόγαιον). (Inscript. *ap.* Donat. cl. 8. n. 14. *ap.* Grut. 1114. 3.) Same as

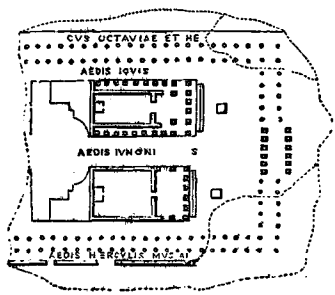
HYPOGE'UM (ὑπόγειον). That part of a building which lies below the level of the ground (Vitruv. vi. 8.); whence a subterranean vault in which the Greeks buried their dead without burning the body (Pet. *Sat.* iii. 2.); consequently, corresponding with the Roman CONDITORIUM.

HYPOTRACHE'LIUM (ὑποτραχήλιον). The uppermost part of the shaft of a column, where it is of the smallest diameter, immediately under the neck of the capital. Vitruv. iii. 3. 12. Id. iv. 7. 3.

I.

IATRALIP'TA, or -TES (ἰατραλείπτης.) A medical man who treated his patients upon what was called the iatraliptic system (*Iatraliptice*, Plin. *H. N.* xxix. 2.); *i. e.*, by the external application of unguents and friction, combined with a regular gymnastic regimen. Plin. *Ep.* x. 4. Cels. i. 1.

ICHNOGRAPH'IA (ἰχνογραφία). A *chart*, *map*, or *ground-plan*, made in outline by architects and surveyors for the workmen to build by, or as a map of reference, (Vitruv. i. 2. 2.). The annexed engraving affords a specimen of Roman mapping, from a plan of the city engraved upon slabs of marble, originally forming the pavement of the temple of Romulus and Remus; many fragments of which



are preserved in the Capitol. It is supposed to have been executed in the age of Septimius Severus; and when entire, afforded a complete guide to the city, in which every street, house, and public edifice was laid down in its proper place, and in sufficient detail to show its ground-plot and architectural design, together with the name of each inscribed upon it. The fragment here introduced shows the original plan of the portico of Octavia surrounding the Temples of Jupiter and Juno; of all which buildings considerable remains are still standing near the present fish market. The dotted lines are only cracks in the marble. Other specimens from the same plan are presented at pp. 67. 248. and other parts of this work, some of which indicate the great skill with which the ancient draughtsmen contrived to express constructive forms by a few simple outlines.

IGNISPIC'IUM. A branch of the art of divination, which consisted in foretelling the secrets of futurity by the inspection of ignited matter. (Pin. *H. N.* vii. 57. Compare Sen. *Ed.* 306—330.), where the various appearances of the flames, and the results supposed to be indicated by them, are set out at length.

ILLIX or INLEX, sc. *Avis* (πα-

λευτης). A *decoy bird*, employed by the ancient fowlers to entice others within reach of their nets and snares. For this purpose they made use both of those which were of a kindred and of a hostile species, such as the owl and falcon, which last was also trained to catch the bird which it had decoyed within its reach. (Plaut. *As.* i. 3. 68. Pallad. x. 12. Mart. xiv. 216. Oppian. *Cyneg.* i. 65.) The illustrations at p. 59. *s.* ARUNDO, 4. afford two examples of the use of a call-bird, from ancient works of art.

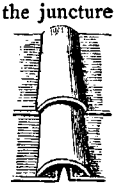
IMAGINA'RII. Standard bearers in the Roman Imperial armies, whose ensigns had an image of the emperor amongst the other devices (Veget. *Mil.* ii. 7.), as seen in the annexed woodcut, from the column of Trajan, in which the emperor's portrait occupies the top place, surrounded by a wreath of laurel.

IMAGINIF'ERI. (Veget. *Mil.* ii. 7. Inscript. *ap.* Grut. 1107. 1.) Same as the preceding.

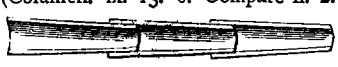
IMA'GINES MAJO'RUM. Family portraits, or likenesses, consisting of waxen masks, expressing the lineaments of deceased persons, which their surviving relatives preserved with studious care in cases or armoires placed round the atrium of their mansions, regarding them as the honoured representatives of their ancestral line. (Liv. iii. 58. Sall. *Jug.* 85. Suet. *Vesp.* 1.) The mask in the annexed woodcut, from a sepulchral bas-relief, which represents a female bewailing the death of her husband, is probably intended for one of these images in its case. The honorary distinction of handing themselves down to posterity by these representations, was only permitted to certain persons amongst the Romans; viz. those who had passed through either of the high offices of ædile, prætor, or consul; and when the funeral of any individual of the above rank and ancient lineage took place, the masks were taken out of their cases, and worn by persons who walked in front of the bier, in a similar costume, and with the same insignia as had belonged during their lives to the personages they represented. (Eichstädt. *Dissertt. de Imagg. Rom.*) These were called the effigies (*effigies*) of the family; and they personated characters even of the heroic ages,—Æneas, the Alban kings, Romulus, &c. (Tac. *Ann.* iv. 9. Compare Polyb. vi. 53. Hor. *Epod.* 8. 2.) It will be self-evident that no authentic or contemporary likeness of any individual ascribed to such remote antiquity could ever have been in existence, even though we should admit that the original was a real historical person: but there is no doubt that the great Roman families preserved characteristic representations of their early, and even fabulous, ancestors, modelled in lineament and costume after some traditionary type, well known to, and immediately recognized by, the people at large, which are met with on coins, medals, and engraved gems (*e. g.* the head of Numa *s.* BARBATUS); precisely as all modern representations of the Saviour exhibit a particular identity of character, style, and features, which though not professing to be genuine likenesses, are still formed after a traditionary model of very great antiquity.

IMBREX (καλυπτήρ). A *ridge-tile* made to receive the shower (*imber*), and of a semi-cylindrical form, as contradistinguished from *tegula*, which was flat. (Isidor. *Orig.* xix. 10. 15. Plaut. *Most.* 1. 2. 26.) The *imbrex*

was intended to cover the juncture of two flat tiles, and consequently, was made broader at one end, so as to lap over the one below and form a continuous ridge down the sides of the roof (woodcut *s.* IMBRICATUS), which threw off the rain water fron its hog's back into the channel formed by the *tegulæ*, between each row of *imbrices*. The modern Italian architects use tiles of the same description; two of which are represented by the annexed engraving, which shows their form, and the manner in which they were fitted to one another.

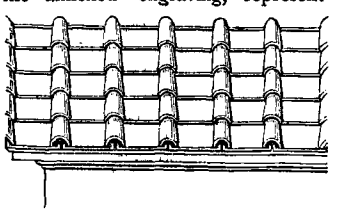


2. *Imbrex supinus.* A gutter formed by a series of ridge-tiles fitted into one another, and laid upon their backs (Columell. ix. 13. 6. Compare ii. 2. 9.), as in the annexed example, which shows a water conduit in the ruin, commonly known as the grotto of Egeria near Rome.

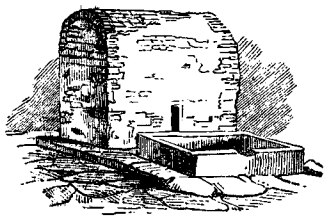


IMBRICA'TIM. Formed in undulations like the *imbrices* of a roof. Plin. *H. N.* ix. 52., and next woodcut.

IMBRICA'TUS. (From *imbrico*, καλυπτηρίζω). *Imbricated*, in architecture; that is, having the roof covered with a series of flat and ridge-tiles (*tegulæ* and *imbrices*); the usual manner in which the Greeks and Romans protected the timber-work in the roofs of their buildings, and of which a specimen is afforded by the annexed engraving, representing the roof of the portico of Octavia at Rome, the tiles of which are made of white marble.



IMMISSA'RIUM. A basin, trough, or other contrivance built upon the ground, of stone or brick, and intended as a cistern to contain a body of water flowing from the reservoir (*castellum*) of an aqueduct, for the accommodation of the adjacent neighbourhood. (Vitruv. viii. 6. 1.) It differs from *cisterna*, which was underground; and is shown by the annexed engraving, from a specimen at Pompeii. The high vaulted building is the reservoir, from which the water flowed through the small dark aperture at its bottom, into the square stone trough (*immissarium*) on the level of the pavement. The city of Pompeii is furnished with several other conveniences of this description.



IMMOLA'TUS. Accurately speaking, means *sprinkled with flour* (*mola salsa*), in reference to a victim intended for the sacrifice, this being one of the usual ceremonies before it was slain (Cato *ap.* Serv. *Æn.* x. 541.); whence the word came to be used in the less special sense of our term *immolated*, or killed in sacrifice. Hor. *Od.* iv. 11. 7.

IMPA'GES. The broad transverse band in a door, which stretches from stile to stile, and divides the pannels horizontally from one another, technically called by our carpenters *the rail*. (Vitruv. 6. iv. 5., and JANUA,) where the component parts which form the leaf of a door are illustrated and explained.

IMPEDIMEN'TUM (τὰ σκεύη). The baggage of an army which was

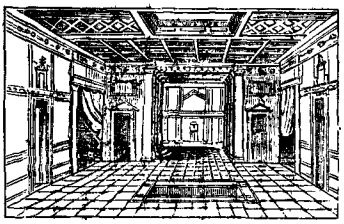
transported in waggons, or on beasts of burden (Cæs. *B. G.* i. 26. Liv. xliv. 27.); including also the baggage waggons, and the beasts which drew them. Cæs. *B. G* vii. 45. Front. *Strateg.* ii. 1. 11.

IMPEDI'TI. In military phraseology soldiers who marched with a heavy load of arms, provisions, and personal baggage (*sarcina*), as was the ordinary practice in the Roman armies (Cæs. *B. G.* i. 12.), and shown by the annexed example from the column of Trajan. The soldier wears his heavy armour; his shield on the left arm, and helmet slung in front, from the right shoulder, while his personal necessaries, implements for cooking, and vessels for eating and drinking are made into a pack and carried on the top of a pole. The men thus loaded are opposed to EXPEDITI; which compare.

IMPIL'IA (ἐμπίλια, Hesych.). Thick and warm coverings for the feet, made of a *felted* fabric (Plin. *H.N.* xix. 10., and Ulp. *Dig.* 34. 2. 25., in which passage they are distinguished from *fasciæ crurales*, and from *pedules*), but whether in the nature of stockings, socks, or shoes, there are not sufficient data to determine.

IMPLUVIA'TUS. A term used to designate some particular kind of garments worn by females (Plaut. *Epid.* ii. 2. 39.); but as it only occurs in reference to a temporary fashion, it is impossible to say from what caprice the term may have sprung, or what peculiarity it was intended to describe. Some refer it to the form, viz. square, like the *impluvium* of a house (Turneb. *Advers.* xiv. 19.); others to the colour, very dark and dingy, like the water which drips down from the roof of a house into the *impluvium* (Non. Marc. *s. v.* p. 548.); both conjectures little to be depended on.

IMPLUV'IUM. A large square basin sunk in the floor of the atrium in private houses, intended as a receptacle for the rain water which



flowed in through the *compluvium*, or opening in the roof of the same. (Varro, *L. L.* v. 161. Festus, *s. v.* Plaut. *Amph.* v. i. 59. Liv. xliii. 13. Cic. Verr. ii. 1. 23). The illustration represents the *impluvium* as now seen in the house of Sallust at Pompeii; a roof is restored to the apartment in order to show the manner in which the rain would enter through the compluvium above.

2. In some passages the word *appears* to be used in the same sense as *compluvium* (Plaut. *Mil.* ii. 2. 4. Ter. *Eun.* iii. 5. 41. Vitruv. vi. 3. 6.); but there is good reason for doubting the accuracy of these readings, and most of the best editions have adopted *compluvium* in its place.

INAR'CULUM. Same as ARCULUM. 1. Festus, s. v.

INAU'RIS (ἐλλόβιον, ἐνώτιον). An *ear-ring* fastened to the ear through a hole (*fenestra*) bored in the lobe; very generally worn by the women of Greece and Italy (Isidor. *Orig.* xix. 31. 10. Plaut. *Men.* iii. 3. 17.), but not by males, as they were amongst some barbarous nations; though Isidorus says (*l. c.*) that the Greek youths wore a single ear-ring in one ear. These ornaments were made in every conceivable variety of pattern and value, of gold, pearls, precious stones, &c.; and

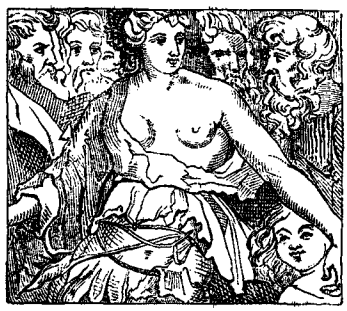
with or without drops (*stalagmia*), as may be seen by the numerous specimens preserved in most cabinets of antiquities. The example introduced shows an ear-ring of the simplest kind, from a Pompeian painting, consisting of a plain gold ring of considerable size, such as is commonly worn by the female peasantry of Italy at this day; but many other specimens of a more elaborate and valuable character are interspersed in different parts of these pages.

INCERNIC'ULUM (τηλία). Usually translated a sieve; but Lucilius (*Sat.* xxvi. 70.) and Cato (*R. R.* 13. 1.) both make a distinction between the two words *cribrum* and *incerniculum*, though neither of them gives any details by which we might ascertain in what the difference consisted. A passage of Pliny (*H. N.* viii. 69.) compared with Aristotle (*H. N.* vi. 24.), suggests a more fitting interpretation, and leads to the conclusion that the *incerniculum* was not a sieve at all, but a large tray, chest, or perhaps basket, in which the corn dealers brought their samples of corn to market, *after* it had been sifted and cleared from the chaff.

INCI'LE. A tributary or branch drain or ditch, whether for the purpose of conveying water from a common source into the lands for irrigation, or for conducting it from different parts of the land into the main channel. Festus, *s. v.* Cato *R. R.* 155. 1. Columell. v. 9. 13. Apul. *Met.* ix. p. 182.

INCINC'TUS. In a general sense girded or encircled by a thing (Cic. *Acad.* iv. 38.); thence wearing a girdle round the tunic (Ov. *Fast.* ii. 634. CINGULUM and illustrations); and especially having the *toga* twisted round the body in the peculiar manner called the *gabine cincture*. Liv. viii. 46. CINCTUS 3. and illustration.

INCISU'RA. A term used by the Roman painters to express what is now technically called *hatching* by our engravers and artists (Plin. *H. N.* xxxiii. 57.); which is produced by making separate strokes with the brush, like those of an engraving or chalk drawing, over the flat tints, in order to deepen the tone, give trans-



parency, and form a half-tint between the light and shade. The expedient of hatching is never resorted to in oil painting, because the colours blend easily by themselves; but it is commonly applied by the fresco painters both of the old Roman and modern Italian schools. The illustration, which is a facsimile of a piece of sculptured pavement in the cathedral at Siena, will explain exactly what is meant by the term. If it were a fresco painting instead of an engraving, the darkest tint at the right hand side, between the head of the child and the drapery of the female figure, would be crossed over with a hatching of strongly marked lines as it is here, each one of which would form an *incisura;* the name being transferred from its original meaning, an indented line, like those in the palm of the hand (Plin. *H. N.* xi. 114.), to one which resembled the same in its effect.

INCITE'GA (ἐγγυθήκη). A *bottle-stand* or case for holding cruets, decanters, and other vessels which had round or pointed bottoms so that they could not stand alone. (Festus, *s. v.* Fea *ad* Hor. *Sat.* i. 6. 116.) Of course they were made of different forms, sizes, and patterns, in accord-

ance with the particular use to which they were applied and the taste of the designer. The example introduced represents an earthenware cruet-stand with two glass bottles in it, from an

original found in Pompeii, very similar to those still in use; but another kind very generally adopted was an open frame upon three or more legs, like our trivets, made of silver, bronze, or wood (Athen. *Deipn.* v. 45), of which the excavations of Pompeii and Egypt have furnished various specimens.

INCOM'MA. A word of doubtful authority, but supposed to imply a post with gradations of feet and inches marked upon it, by which the stature of conscripts was tested, in order to see that they did not fall short of the regular military standard. Gloss. Isidor. Veg. *Mil.* i. 5. Salmas. *ad* Lamprid. *Alex. Sev.* 4.

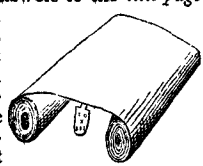
INCUNA'BULA. Includes all the objects which constitute the furniture of a cradle (*cunabula*) and of the infant in it; viz. the mattress (*pulvillus*) on which it lays; the cradle bands which prevent it from falling out, themselves termed *incunabula* specially by Plautus (*Truc.* v. 13.); the swaddling clothes and bands (*fasciæ*), with which it was enveloped; whence the same term is applied in a general sense for a cradle (Liv. iv. 36.), or a birth-place. Cic. *Att.* ii. 15.

INCUS (ἄκμων). An *anvil*, upon which smiths hammer out and fashion their work. (Plin. *H. N.* vii. 57. Virg. *Æn.* vii. 629. Hor. Ovid, &c.) It had a projecting horn, upon which angular and circular shapes were formed, and when used was placed upon

a wooden block; being in every respect similar to the instrument still employed for the same purposes, as shown by the annexed example, which is copied from an engraved gem.

INDA'GO. A sporting term which expresses the surrounding of a wood or any given spot with nets, and perhaps also by a circle of beaters, in order to prevent the escape of the game, which, by this means, was brought to bay and slaughtered. Virg. *Æn.* iv. 121. Tibull. iv. 3. 7. Claud. *in Rufin.* ii. 376.

INDEX (σίλλυβος). The *title of a book*, which announced the subject treated in the work. (Cic. *Att.* iv. 4. Id. *Or.* ii. 14. Liv. xxxviii. 56. Suet. *Cal.* 49.) It answers to the *title-page* of a modern book, with this difference, that it was written at the end instead of the commencement; at least



it is so placed in all the Herculanean MSS. which have been unrolled. It likewise answers to what is now called the *lettering piece*, attached to the back of the volume; for it was sometimes written on a separate piece of parchment or papyrus, tinged of a red colour, with *coccum* or *minium*, and affixed to the centre of the roll, so as to hang down outside, and announce its contents, as in the annexed example from a painting at Pompeii. Iorio, *Officina de' Papiri, del Real Mus. Borb.*

2. An *inscription* upon the base of a statue, upon a slab, or upon any object, recounting the actions, &c. which such works were intended to commemorate. Tibull. iv. 1. 30. Liv. xli. 28.

INDICTI'VUS. See FUNUS, 2.

INDU'CULA. An under-garment worn by females; but whether of a general or special nature is uncertain. It certainly belonged to the INDUTUS, and probably meant a small tunic, or

chemise. (Plaut. *Ep.* ii. 2. 41.) Compare Non. *s.* Regilla, who quotes the same passage, but with the reading *Tunicula.*

INDUMEN'TUM. A general term for any thing which is *put on* in the shape of clothing (Gell. xvi. 19. 3.), or to cover any part of the person; a mask (Gabius Bassus *ap.* Gell. v. 7.); a tunic (Aurel. Vict. *Cæs.* 12.).

INDUSIA'TUS. Wearing a *frock*, like the women's *indusium* (Apul. *Met.* ii. p. 33.); a costume which is probably represented on the annexed figure, from a bas-relief of the Florentine Gallery. It did not form a regular part of the male attire, though it was sometimes given to young and effeminate boys who waited at the tables of wealthy or luxurious individuals, who affected a refined style of dress for their attendants. It is of such that Apuleius speaks in the passage cited. Comp. Apul. *Met.* viii. p. 172.

2. *Indusiata vestis.* Plaut. *Epid.* ii. 2. 49. Same as

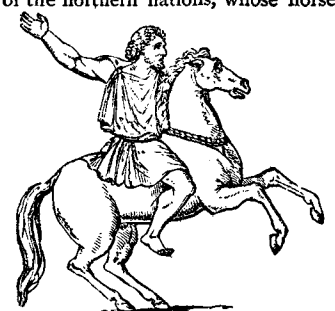
INDU'SIUM. An article belonging to the *Indutus* of female attire, for which our term *frock* affords the best translation, and the closest analogy; for it was worn over the chemise (*subucula*), had short sleeves, and was put on over the head in the same manner as that article of modern costume. (Varro. *de Vit. Pop. Rom. ap.* Non. *s.* Subucula, p. 522. Id. *L. L.* v. 131.) It is derived from *induo*, not from *intus*, a false etymology, invented by Varro (*l. c.*), to suit which he writes the word *intusium.* It was worn by females exclusively, for Varro distinctly enumerates it amongst the articles of their wardrobe; and is very plainly exhibited on both the annexed figures, which also show the *subucula* underneath it. In the larger one, representing the Flora of the Capitol, the right arm only is inserted into the sleeve; but the other armhole appears upon the left arm; the edge of the skirt rests upon the hand, just as such a dress would do after it had been put over the head, and one arm had been drawn into the sleeve, before dropping it down to pass the other through the opposite sleeve in like manner. The small figure, from a statue of the Villa Borghese, shows a dress of the same description when properly put on, with a part of the *subucula* appearing underneath it, and a loose shoulder-strap (*balteus*) outside.

INDU'TUS (ἔνδυμα. Alciphr. *Ep.* iii. 42. 10. Ael. *v. H.* iv. 22.) A general term (from *induo*) for any kind of close garment which a person puts *on*, or inserts his limbs or body *into*, as contradistinct from AMICTUS, which is expressive of loose clothing that is wrapped *round* the body. (Tac. *Ann.* xvi. 4. Apul. *Flor.* ii. 9. 1. Ammian. xxx. 7. 4. Compare Cic. *Or.* iii. 32. Auct. *ad Herenn.* iv. 47.) It consequently designates any and every of the various kinds of under-garments worn by the ancients, and enumerated in the list of the Classed Index, both of the male and female apparel; and is well illustrated

by the annexed figure from a fictile vase, which represents a female taking off her chemise before entering the bath; showing by the action she employs that the *tunica* was a round garment taken off and put on over the head, like a modern shirt or chemise.

INFUDIB'ULUM. Cato, *R. R.* 10. 1., for INFUNDIBULUM.

INFRENA'TUS sc. *Eques.* One who rides without a bridle (*frenum*), as was the practice of the Numidian horsemen (Liv. xxi. 44.), and, some of the northern nations, whose horses



were so docile and well broken that they could be managed by the voice, without rein or bit, as in the annexed example, which represents one of the allied cavalry in the army of Trajan, from the column which bears his name.

2. As a participle of the verb *Infreno*, it has an exactly contrary signification, meaning *bitted* and *bridled.* Liv. xxxvii 20. Sil. Ital. iv. 314.

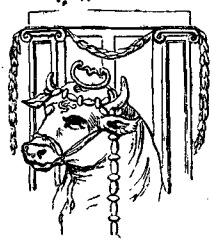
INFRE'NIS or INFRE'NUS. Virg. *Æn.* x. 750. iv. 41. Same as INFRENATUS, 1.

IN'FULA. A flock of wool dyed red and white, and knotted at regular intervals with a riband (*vitta*), so as to form a long fillet, which was worn by the priesthood and vestals, employed as an ornament for the victim dressed for a sacrifice, and to decorate temples and altars upon festive occasions. (Virg. *Æn.* x. 538. Id *Georg.* iii. 487. Festus, *s. v.* Cic. *Ver.* ii. 4. 50. Lucan ii. 355.) It is frequently represented in sculpture, though the natural elasticity of the wool, swelling out between the ties which fasten the flocks at intervals, gives to such works a strong resemblance to a row of large and

small beads strung together, for which, in fact, it has been generally mistaken; see the two next woodcuts, where this appearance is very decided, though upon inspection it will be clear that the forms are intended to represent the same objects as those shown in the annexed engraving, which represents two genii making *infulæ*, from a painting discovered at Resina. The number of flocks tied together to make a length also explains why the prose writers mostly use the word in the plural, *infulæ.*

INFULA'TUS. Wearing or decorated with *infulæ; i. e.*, with flocks of wool tied up into a fillet, in the manner described by the last article. (Suet. *Cal.* 27.) It was worn as a diadem round the head, with long ends hanging down on each side (Serv. *ad* Virg. x. 538.) by the vestals and other members of the priesthood, exactly as represented by the annexed example from a statue of Isis in the Vatican; and by the victim

(*hostia*) when dressed out for the sacrifice (Varro, *L. L.* vii. 24. Inscript. *ap.* Orelli. 642.), which had its head



and neck decorated in the same manner, as exhibited by the annexed example from a Roman bas-relief.

INFUNDIB'ULUM (χώνη). A *funnel* for conveniently transferring liquids from one vessel into another. (Cato, *R.R.* 13. 3. Columell. iii. 18. Pallad. *Jun.* 7. 2) The example represents a funnel, of the same construction as those still in use, from an original of glass discovered at Pompeii.

2. A funnel, or *hopper*, as it is technically called, through which the corn to be ground was poured into a mill (Vitruv. x. 5. 2.); probably the upper one of the two stones which formed a Roman corn mill, otherwise termed CATILLUS; but compare the illustration *s.* MOLA, 2., on the top of which there is an appurtenance, which may be intended for a hopper, with the corn pouring into it, though from the dilapidation of the marble, it now presents an appearance more like a flame.

INFURNIB'ULUM. Same as the *Infundibulum*; (Plin. *H. N.* xxiv. 85.), where it is applied to the purpose of inhaling steam for a cough; for which the funnel above engraved would be sufficiently well adapted if the narrow end were placed in the mouth, and the other one over the object from which the steam arose.

INSCRIP'TUS. *Branded;* in reference to a slave who had a stigma burnt into his forehead, to denote the offence which he had committed. Mart. viii. 75. 9. Compare Pet. *Sat.* 103. 2. Id. 106. 1.

2. Also, in a negative sense, *unmarked;* in reference to merchandize, cattle, &c., when smuggled out of port, or across the frontier, without paying the proper duties, *i. e.*, without having the excise or custom-house brand marked upon them. Lucil. *Sat.* xxvii. 3. Gerlach. Varro, *R. R.* ii. 1. 15.

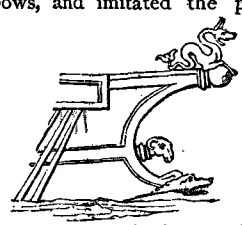
INSIC'IA and INSIC'IUM. *Minced meat* or *sausage meat* (Varro, *L. L.* v. 110. Macrob. *Sat.* vii. 8. Donat. *ad* Ter. *Eun.* ii. 2. 26.) The word is also written *Isicium* by Apicius, of which the modern Italians retain the form in their name for sausage, *salsiccia* corrupted from *salis isicia, i.e.*, minced and salted.

INSICIA'TUS. Stuffed with minced meat or stuffing. Apic. v. 4.

INSIC'IOLUM. (Apic. v. 4.) Diminutive of INSICIUM.

INSIG'NE. In a general sense, implies anything which serves as a sign, ornament, or badge, by which persons or things may be distinguished; for example, the crest on a helmet, the device on a shield, the fasces of a consul, the sceptre and diadem of a king, the golden bulla of high-born children, and so on.

2. (παράσημον). In the navy it has rather a more special sense, being used to designate the *figure-head* of a ship, which was carved or painted on the bows, and imitated the person



or object after which the vessel was named, as contradistinguished from *Tutela*, which was situated on the quarters, and represented the deity

under whose protection the vessel was supposed to sail. The example represents the head of a vessel named *Pistris* in Virgil (*Æn.* v. 116.), from a picture in the Vatican MS., intended to illustrate the passage cited; which consequently is furnished with an image of that fabulous animal for its figure-head. All the other vessels in the picture have figures in a similar position, representing the objects after which they are named.

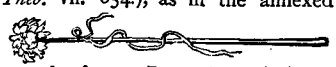
IN'SILE. (Lucret. v. 1352.) The real meaning of this word is doubtful. Some think that it expresses the same object as the "treadle" of a modern loom, which is pressed down by the foot of the weaver to work the leash rods or "heddles," and make them decussate the warp. Schneider, on the contrary (Index. *Script. R. R. s.* Tela), considers it to mean the heddles themselves, which move up and down as they open the warp. In both cases it is derived from *insilio;* and must have reference to a horizontal loom, and not an upright one, which does not require any treadle, and in which the heddles do not move up and down, but backward and forward; but, though a horizontal loom of a very primitive kind, and doubtless of a very ancient model, is still used in India, all the representations which remain to us of Egyptian and Roman looms are upright ones.

IN'STITA. An ornament attached to the *stola* of a Roman matron (Hor. *Sat.* i. 2. 29. Ov. *A. Am.* i. 32.); the real character of which has not been satisfactorily ascertained, as it is not visibly expressed upon any work of painting or sculpture which has reached us. It is generally described as a sort of broad fillet, similar to the *flounce* of modern times, sewed onto the bottom skirt of the outer tunic, which, with this adjunct, then became a *stola;* in which case, the number of thick folding plaits in the annexed and many other figures, similarly draped in the *stola,* may be intended to represent this flounce, though its juncture with the tunic is concealed under the loose drapery of the *amictus,* which covers the lower part of the under garment, as it here does, in all the

statues and figures which are portrayed in a corresponding costume to the present one. But an attentive consideration of the terms in which the article is mentioned by Horace and Ovid, compared with the figure here subjoined, believed to represent Veturia, the mother of Coriolanus, from a fresco painting in the Thermæ of Titus, induces a confident belief that the *institæ* really was an appendage more in the nature of a train, such as that so prominently exhibited behind the lower half of her drapery. Such an interpretation would accord with the words of Hor., *Sat.* i. 2. 29., where he says that it was *subsuta,* sewed on under the girdle, and trailed behind so as to cover the back half of the feet, from the ankle joint. Hor. l. c. *Ib.* i. 2. 99. *medios pedes.* Ov. *A. Am.* i. 32.

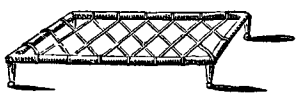
2. A fillet, or riband, which it was usual to tie round the top of the thyrsus under the foliaged head (Stat.

Theb. vii. 654.), as in the annexed



example, from a Pompeian painting.

3. (*τόνοι, ἐπίτονοι*) In the plural; the bands or cords interlaced across the frame of a bed or couch, to make



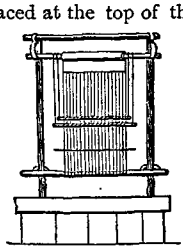
a support for the mattress (Pet. *Sat.* 97. 4.); as in the annexed example, from a terra-cotta lamp.

4. Also, in a general sense, anything which serves as a band or bandage. Pet. *Sat.* xx. 3.

IN'STITOR (*παλιγκάπηλος*). One who sells goods of any description on account of another person, or, as we should say, by commission, whether as a retail shopkeeper and agent, or as a traveller and hawker. Liv. xxii. 25, Ov. *A. Am.* i. 421. Ulp. *Dig.* 14. tit. 3.

INSTRAG'ULUM. A coarse and common counterpane for a bed. Cato, *R. R.* x. 5. xi. 5.

INSUB'ULUM (*ἀντίον*). The *cloth-beam* of a weaver's loom, round which the cloth is rolled, when woven to a greater length than the height of the loom. It goes by a similar name in Italy at the present day, where it is called *il Subbio.* It was sometimes placed at the top of the loom,



as in the annexed example, from an Egyptian painting, where it is seen with the cloth rolled round it under the yoke (*jugum*); and sometimes at the bottom, accordingly as the woof was driven upwards or downwards, by the comb or batten (*pecten, spatha*), both of which modes were practised by the ancients. Isidor. *Orig.* xxix. 1. Gloss. Philox. Pollux. vii. 36. x. 125. Eustath. *in* Hom. *Od.* xiii. 107. Aristoph. *Thesm.* 822.

IN'SULA. A house, or a cluster of contiguous houses, having a free space all round the collective pile, so that they formed a single and isolated mass of building, like an island in the water (Donat *ad* Ter. *Ad.* iv. 2. 39. Festus, *s. v.* Cic. *Off.* iii. 16.) But as the houses composing an *insula* were let out in flats to different families, or comprised several distinct shops and tenements, the word came to be used in a less definite sense for any hired lodging (Pet. *Sat.* 95. 3.), or house occupied by more than one family, as contradistinguished from *domus*, the private house or mansion only tenanted by a single person, the owner or his lessee. (Tac, *Ann.* vi. 45. Suet. *Nero*, 16. 38. 44. Id. *Jul.* 41.) The ground-plan, which occupies the second column at p. 250., affords an example both of an *insula* and a *domus*; being an isolated patch of buildings surrounded on all sides by streets, and containing one private mansion, and eleven separate shops and tenements, each of which was occupied by a different tenant, as will appear by referring to the description there given.

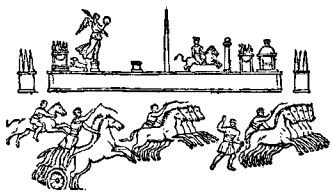
INSULA'RII. Persons who live in hired lodgings (*insulæ*). Pet. *Sat.* 95. 8.

2. Slaves belonging to the owners of house property (Pompon. *Dig.* 50. 16. 166.); they performed the duties of house-agents and lodging-house keepers, and collected the rent for which they were liable to their masters, the landlords, if the tenant defaulted. Pompon. *ib.* vii. 8. 16.

INTERCOLUM'NIUM (*μεσοστυλιον*). The intercolumniation, or space between one column and another in a colonnade (Cic. *Verr.* ii.

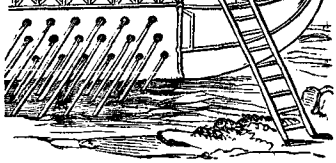
I. 19.); which the ancient architects distributed at five different intervals, called respectively *araeostylos, diastylos, eustylos, systylos, pycnostylos;* each of which is explained under its own name.

INTERME'TIUM. The long, low barrier between the goals (*metae*) of a racecourse (Gloss. Philox.), which divided the course into two parts, as will be seen by referring to the ground-plan of the Circus of Caracalla, p. 165., on which it is marked B. One side of the course, with an elevation of the *intermetium* and *metae* at the back, is shown by the annexed illustration, from an en-



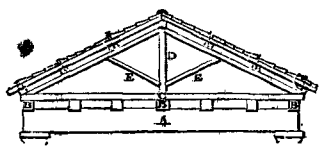
graved gem. The word, however, is only found in the Glossary above quoted; but Visconti (*Mus. Pio Clem.* v. p. 244.) thinks that it was the name originally employed before the more modern one SPINA was adopted, and again revived after that had fallen into disuse, or received a different application.

INTERSCAL'MIUM. The space between thowl and thowl (*scalmus*)



on the side of a vessel (Vitruv. i. 2. 4.); consequently represented on the outside by the space between one oar, or oar-port, and another. The illustration is from an ancient Roman fresco painting discovered in the Farnese gardens.

INTERTIG'NIUM. The space between the ends of the tie beams (*tigna*, B B B. in the example) which rest upon the architrave (*trabs*, A) in the timber work of a roof. (Vitruv. iv. 2. 2. and 4.) Six of these are here shown; and in the earliest buildings these intervals were left open; but, subsequently, they were covered over with slabs of marble, so as to form



part of a continuous frieze (*zophorus*), or to form a metope (*metopa*) in the Doric order.

INTERU'LA. Seems to be identical with SUBUCULA, the innermost tunica (*interior* or *intima*), worn next the skin; and is applied indiscriminately to both sexes. (Apul. *Flor.* ii. 9. Id. *Met.* viii. p. 159. Vopisc. *Prob.* 4.) See the illustrations s. INDUTUS and SUBUCULA.

INTESTIN A'RIUS. A mechanic employed in making what are now called the *fittings* in the interior of a house; a *carpenter* and *joiner*. Cod. *Theod.* 13. 4. 2. Inscript. *ap.* Mur. 929. 6. *ap.* Orelli. 4182.

INTESTI'NUM, sc. *opus*. The *fittings of wood* in the inside of a house, such as doors, window frames, and shutters; or carpenter and joiner's work. Vitruv. v. 2. Varro, *R.R.* iii. 1. 10. Plin. *H. N.* xvi. 82.

INTON'SUS (ἀκερσεκόμης). *Unshorn; i.e.*, wearing long hair; with an implied sense of youthfulness; for both the Greeks and Romans cropped their hair upon arriving at the age of puberty, after which period long hair was regarded as un-

manly; excepting with reference to certain deities, such as Eros, the god of love, represented in the example, from a bronze of Herculaneum,

Apollo, and Bacchus, to whom it is attributed as a sign of perpetual youth. Ov. *Trist.* iii. 1. 60. Prop. iii. 13. 52. Tibull. i. 4. 36.

2. (ἄκουρος). *Unshaven; i.e.*, wearing the beard at its natural length, which was the custom of the earlier ages, as in the annexed example, from an engraved gem, intended to represent Numa; whence, in after times, when shaving had become a general fashion, the word implies a rude, uncouth person, of antiquated manners. Hor. *Od.* ii. 15. 11. Tibull. ii. 1. 34. Ov. *Fast.* ii. 30. Liv. xxi. 32.

INTUSIA'TUS. The reading of some editors instead of INDUSIATUS; which see.

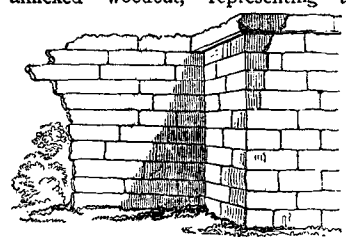
INTU'SIUM. The reading adopted by some instead of INDUSIUM; in which case the word would be derived from *intus*, and not from *induo;* and then the meaning, according to this derivation of Varro (*L.L.* v. 131.), would be an inner tunic over an under one (*subucula*), but itself under some other garment; which is not very intelligible.

IRPEX. A heavy rake set with a number of teeth (*regula cum pluribus dentibus.* Varro, *L.L.* v. 136. Festus, *s.v.*), which was drawn by oxen over the ground, like a harrow, to tear up the weeds.

ISELAS'TICI LUDI. The games exhibited at the four great Grecian festivals; viz., the Olympian, Isthmian, Nemean, and Pythian, which were so termed because the victors at them (*hieronicæ*) were conducted home with much pomp and ceremony to their native towns, which they entered in a triumphal car (εἰσήλασαν) drawn by four horses, and crowned with chaplets. Subsequently, however, other games besides these four were honoured with the same name. Vitruv. *Præf.* ix. 1. Plin. *Ep.* x. 118. Compare Suet. *Nero*, 25.

ISELAS'TICUM. The reward or stipend bestowed by the Roman emperors upon the champions at the Iselastic games. Trajan *ad* Plin. *Ep.* x. 119.

ISOD'OMOS (ἰσόδομος). One of the styles of masonry adopted by the Greek architects, in which every stone was cut and squared to the same height, so that when laid, the courses were all regular and equal. (Vitruv. ii. 8. 6. Plin. *H.N.* xxxvi. 51.) A specimen is exhibited by the annexed woodcut, representing a



fragment of the old wall which formed the substruction of the Capitoline temple, consequently, dating as far back as the legendary era of the Roman monarchy.

J.

JACTUS. A *throw* of the dice. Each throw was distinguished by a

particular name, according to the amount or nature of the numbers turned up; as, *Canis* or *Canicula*, *Venus*, *Vulturius*, *Seniones*. Liv. iv. 17. Ov. *A. Am.* iii. 353.

2. A *cast* of the net; *i.e.*, the quantity of fish taken in it. Val. Max. iv. i. 7. extr.

JACULATO'RES. *Javelin men;* furnished by the allies to the Roman armies, and so termed from the dart (*jaculum*) which they used, in contradistinction to the slingers and archers (*funditores*, *sagittarii*); though all three were classed amongst the light-armed troops, and were employed in the same service, to commence a battle by annoying the enemy with showers of their missiles. Liv. xxi. 21. xxxvi. 18.

2. Fishermen who use the cast-net (*jaculum*). Plaut. *ap.* Isidor. *Orig.* xix. 5. 2.

JAC'ULUM. A *javelin* or *dart;* which is thrown at a distance, not held in the hand for thrusting (Varro, *L.L.* vii. 57.); whence the name seems to be given indiscriminately by the Latin authors to many kinds of missiles, even to a spear when discharged from the hand as a missile. Liv. xxvi. 4. Cic. *Tusc.* i. 42. Virg. *Æn.* ix. 52. with Serv. *ad l.*

2. A cast-net used for taking fish (Ovid, *A. Am.* i. 763.), which differed in some manner from the *funda;* for Ausonius (*Epist.* iv. 54.) mentions both these articles as a necessary part of a fisherman's fit out, but without affording any clue by which the difference can be traced.

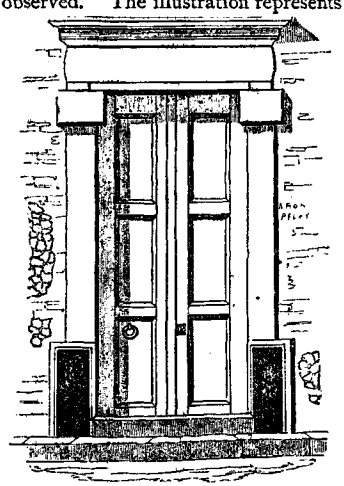
3. The net used by the *retiarius* (Isidor. *Orig.* xviii. 54.), who hampered an opponent by throwing it over his head, and despatching him with his trident, as shown and explained *s.* RETIARIUS.

4. *Jaculus.* A long rope with a noose at the end, like the *lasso*, employed for catching steers out of a herd, when it was required to bring them into the homestead, and break them to the plough. Columell. vi. 2. 4.

JA'NITOR (θυρωρός). The *door-keeper* or *porter;* a slave who kept the keys of the street door (*janua*), and sat in the porter's lodge at the entrance of a house. Cic. *Verr.* ii. 3. 2. Plaut. *Men.* iv. 2. 115.

JA'NITRIX. A *duenna.* (Plaut. *Curc.* i. 1. 76.), Böttiger and other writers infer from the above, and some passages of Tibullus (i. 6. 61. and i. 8. 76.), that female slaves were employed as doorkeepers, and ushers in the ante-rooms of their mistress's house. But such a notion seems highly improbable; much more so than that the word is merely used in an allusive sense, as explained.

JA'NUA (αὔλειος θύρα). Strictly, the front or street door of a private house (Cic. *N.D.* ii. 27. Serv. ‖ *ad* Virg. *Æn.* i. 449. Vitruv vi. 7. 1.), as contradistinguished from *porta*, the gate of a town, &c., and from *ostium*, a door in the interior; but these nice distinctions are not always observed. The illustration represents

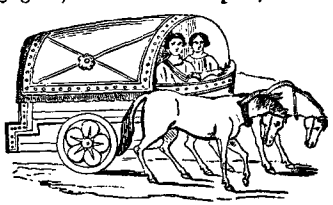


a doorway belonging to one of the houses at Pompeii, with the door itself, and panelling restored from a marble door in the street of the

tombs, carved in imitation of wooden panels. The whole design consists of the following component parts; the sill, or threshold, raised a step above the pavement (*limen*); the lintel above (*supercilium, jugumentum*, or *limen superum*); the door posts which support it (*postes*); the door leaves (*fores*), each of which is composed of the following parts: two uprights, one on each side of the leaf, technically termed the "stiles" by our carpenters (*scapi*); four transverse pieces, which our carpenters call the "rails" (*impagines*), dividing the whole into three separate panels (*tympana*).

JENTACULUM (ἀκράτισμα). A *break-fast;* the earliest of the daily meals. (Nigid. *ap.* Isidor. xx. 2. 10.) It was taken at various hours, according to the habits of each individual; by labourers very early in the morning; and, in general, appears to have consisted of light and digestible food. Suet. *Vit.* 13. Mart. xiv. 223. Compare viii. 67. Apul. *Met.* i. p. 14.

JUGA'LIS, sc. *Equus* (ζύγιος ἵππος). A draught-horse; but especially one which draws by a yoke (*jugum*) attached to the pole, as con-



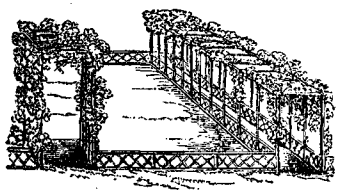
tradistinguished from *funalis*, an outrigger. (Virg. *Æn.* vii. 280. Sil. Ital. xvi. 400.), as shown by the annexed example, from an Etruscan painting.

2. *Jugalis tela.* See TELA.

JUGAMEN'TUM. See JUGUMENTUM.

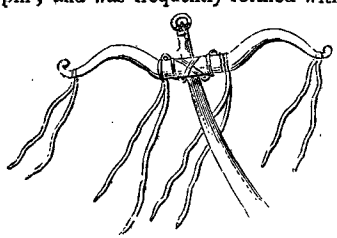
JUGA'RIUS. A rustic slave, who attended to the stalling, feeding, and dressing of the plough oxen. (Columell. i. 6. 6.) The Tuscan peasantry dress their oxen daily with the brush and currycomb, as we do our horses; and it may be inferred from the above passage of Columella that the Roman *jugarius* did the same.

JUGA'TIO. Implies the training of vines to a rail or trellis, which was practised in two ways; either in single lines, like an espalier, then termed *jugatio directa*, or over a frame formed with uprights and tie-bars at the top, like the annexed example, from a painting in the Na-



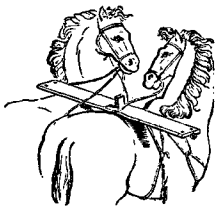
sonian sepulchre, which was then called *jugatio compluviata.* Varro, *R.R.* i. 8. 2.

JUGUM (ζυγόν). A *yoke* for draught animals (Cic. *N. D.* ii. 60. Cato, *R.R.* xi. 2. Vitruv. x. 3. 8.), which was attached to the end of a pole by a thong (*cohum, lorum*), or by a pin; and was frequently formed with



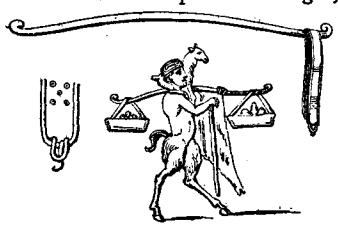
two arcs to fit the necks of the animals on which it rested, in which case it is described by the epithet *curvum* (Ov. *Fast.* iv. 216.), to distinguish it from the plain straight curricle bar also used for the same purpose. It was likewise furnished with a pair of loops or bands (ζεῦγλαι) at each extremity, which were tied round the animal's

chest, to serve the purpose of a collar (*subjugium*). The whole of these



several details are exemplified by the two illustrations introduced; the first of which is from a bas-relief found in the island of Magnesia; the second, which shows the pin and the thongs round the chest, from a painting at Pompeii.

2. (ἀσιλλα, ἀνάφορον). A yoke for men to carry burdens upon. (Varro, *R.R.* ii. 2. 10.) It consisted of a pole slightly curved in the centre, and furnished with a strap at each end, from which the object was suspended, (Alciphr. *Ep.* i. 1. 25.), somewhat in the same manner as our milk-pails are carried; but with this material difference, that it was not placed *along* the back, but *across* one shoulder, so that the objects suspended from it hung before and behind the person bearing it,



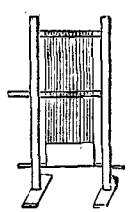
who could thus shift his burden from one shoulder to the other (Aristoph. *Ran.* 8.) whenever he wished to ease the weight. The whole of this is illustrated by the annexed woodcut; the top figure represents an original Egyptian yoke, not quite three feet seven inches long, with one of the straps belonging to it, of leather nearly sixteen inches long, now preserved in the British Museum; the object on the left hand shows the bottom of the strap upon a larger scale, the two ends of which are fastened together by a small thong, which not only served to connect them, but to receive a hook or an additional strap, if the nature of the burden required it; and the bottom figure in the centre shows the manner of using the instrument, from a fictile vase, which fancifully represents a Satyr carrying objects for a sacrifice to Bacchus.

3. The beam of a balance, or pair of scales; whence used as a name for

the constellation Libra. (Cic. *Div.* ii. 47.) The example represents a bronze original.

4. A cross-bar connecting two uprights at the top, in order to form a frame upon which vines were trained (Varro, *R.R.* i. 8.); as explained and illustrated *s.* JUGATIO.

5. The cross-bar or transverse beam which united at the top the two sides of an upright loom; to which the threads of the warp were fastened (Ovid. *Met.* vi. 55.), when the loom was of the simplest kind, without a cloth beam (*insubulum*), and the web was driven down towards the bottom, instead of upwards; such as exhibited by the annexed example, representing Circe's loom, from the Vatican Virgil.



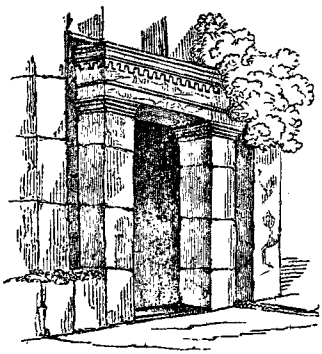
6. *The yoke* under which the Romans compelled a vanquished enemy to pass without arms, in token of sub-

jugation. (Liv. iii. 28. Flor. i. 11. 13.) It was formed by two spears stuck in the ground, with another fastened transversely over their tops, so as to present the same figure as the upright loom in the preceding woodcut. Festus *s.v.* Zonar. vii. 17.

7. The *thwart*, or cross-bench in a boat upon which the passenger sat.

(Virg. *Æn.* vi., 481. of Charon's bark. Serv. *ad l.*) The illustration is from a Roman bas-relief.

JUGUMEN'TUM. The lintel of a doorway. (Cato. *R.R.* xiv. 1. *ib.* 4.) From the use of the word ζύγωμα applied to the gates of the citadel at Sardis by Polybius (vii. 16. 5.), Schneider would infer that the *jugumentum* was something in the nature of a fastening affixed to the outside of a door or gate; but it remains to be



proved that the Greek word corresponds with the Latin one, which is certainly used by Cato to designate a component part of a doorcase, whether made of wood or of stone, as in the example which represents a doorway at Pompeii; for in the first passage he mentions it as one of the three members of a wooden doorcase, *limina*, *postes*, *jugumenta*; and in the second, as part of the doorway in a wall, *cæteros parietes ex latere*, *jugumenta*, *et antepagmenta*.

JUNO'NES. *Fairies* or guardian spirits of the female sex, one of which was believed to be born with every female, to attend and watch over her through life, and expire with her at her decease, precisely as the GENIUS with males. They are represented as young girls, with the wings of a hat or a moth, and entirely draped, as shown by the annexed example, from a Pompeian painting; whereas

the male spirit was usually represented naked or nearly so, and with the wings of a bird. Plin. *H.N.* ii. 5. Senec. *Ep.* 110. Tibull. iv. 6. 1.

L.

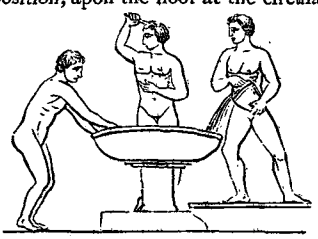
LAB'ARUM. The imperial standard carried before the Roman emperors from the time of Constantine. In form it resembled the *vexillum* of the cavalry, consisting of a square sheet of silk attached by a cross bar to the shaft, richly ornamented with gold and embroidery, and emblazoned with the figure of a cross and a monogram of Christ. (Prudent. in *Symmach.* i. 487.), as shown by the annexed example, from a medal of Constantine.

The name is probably formed from the Gaulish, *lab, to raise;* for Constantine was educated in Gaul.

LABEL'LUM. Diminutive of LABRUM. Columell. xii. 43. 1. Cato. *R. R.* x. 2. and Cic. *Leg.* ii. 26., where it is an ornamental vase over a grave (*tumulus*).

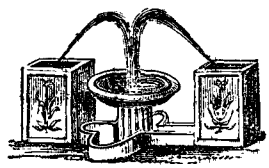
LA'BRUM. A general name given to any vessel which is formed with a full round brim, turning over on the outside like the human lip, from which similitude the name arose. The more special uses to which such vessels were applied are the following:

1. A large flat basin containing water, which stood, in an isolated position, upon the floor at the circular



end of the thermal chamber (*caldarium*), in a set of baths, leaving sufficient space all round it to accommodate the different bathers who stood round and sprinkled themselves with the water it contained, whilst they scraped off the perspiration from their bodies, engendered by the high temperature of the room. (Vitruv. v. 10. 4. Cic. *Fam.* xiv. 20. Marquez. *Cas. Rom.* § 316. seqq.) Most of these particulars are exemplified by the illustration from a fictile vase, which shows a slave (*aquarius*) filling the *labrum* with water; one person scraping himself with a strigil (*strigilis*), and another dipping his hands into the basin for the purpose of sprinkling the water over his person. The engraving on page 363. *s. v.* LACONICUM, exhibits a vase of the same kind as it now stands at one end of the thermal chamber in the baths of Pompeii.

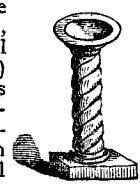
2. An ornamental basin of the same form, intended to receive the water which fell from the jet of an artificial fountain (Plin. *Ep.* v. 6. Ulp. *Dig.* 19. 1. 15.), as exhibited by the annexed example, representing a foun-



tain now remaining in the Fullonica of Pompeii, in which only the water has been restored to show the action.

3. A large flat vessel or pan made of stone or earthenware (*Col. R. R.* xii. 15. 3.), which was employed in the *cella olearia* for holding the oil after it had been removed from the *lacus*. *Col. R. R.* xii. 52. 10. Cato. xiii. 2.

4. (χέρνιβον, περιῤῥαντήριον). A *holy water font*, of stone or marble, placed at the entrance of a heathen temple, to contain the lustral water (Herod. 1. 51.) into which the hands were dipped as a purification before sacrifice. The illustration represents an original font of white marble which served for this purpose at Pompeii; and the manner of placing it in front of a temple is exhibited by a bas-relief of the Vatican. (*Mus. Pio-Clem.* v. 33.) The composition of the holy water was the same as that now adopted in Roman Catholic countries, a mixture of salt with common water. (Theocr. *Id.* xxiv. 95. Durant. *de Rit.* i. 21.) The word *labrum* is not met with in any Latin writer in the sense here mentioned; but the Greek names are well authenticated, as well as the object itself; and the form is pre-



cisely that of which the name in question is characteristic.

5. The ditch or trench on the outside of an *agger*, or of a wall of fortification. Auson. *Clar. Urb.* v. 9.

LABYRIN'THUS (λαβύρινθος). A *labyrinth;* under which term the ancients understood more especially a large mass of building connected with innumerable subterraneous caverns, streets, and passages, like the catacombs at Rome for example, out of which it was next to impossible for a person who had once penetrated into them to return back again without a guide. Herod. ii. 184. Plin. *H. N.* xxxvi. 19. § 1—4. Virg. *Æn.* v. 588. Ov. *Met.* viii. 159. seqq. But likewise what is now called a maze, formed by an intricate design containing many passages and windings within a small space, circumscribed by hedges (Plin. *l. c.* § 2.), such as still remains in the Gardens of Hampton Court, and other places; and as indicated with its

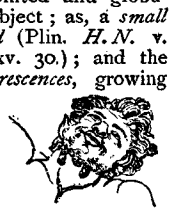
name in the annexed illustration, which is a reduced facsimile of a sketch rudely scratched with a nail upon the pilaster of a Pompeian house, published in the Mus. Borb. xiv. *Tav. a.* 1852.

LACER'NA. An article of dress, which appears to have been borrowed from the Gauls. (Cic. *Phil.* ii. 30.) It consisted of a loose mantle, not closed all round, like the *pœnula*, but open in front, and fastened by a buckle or brooch (*fibula*) under the throat. It was, moreover, sufficiently ample to be worn over the toga (Juv. ix. 28.), or any other garment; and had a hood (*cucullus*. Mart. xiv. 132. 139.), which could be raised over the head when the wearer wished to conceal his features, or avoid the sight of any unpleasant object. (Hor. *Sat.* ii. 7. 55. Paterc. ii. 70. 2.) It came first into use towards the latter end of the republic; but became very general under the empire, being used by all classes, civil as well as military. (Suet. *Aug.* 40. *Claud.* 6.) All these particulars seem to be distinctly exhibited in the mantle worn by the annexed figure, from the column of Trajan; and as it presents a characteristic dress, which can be ascribed to no other name in the language, it may be confidently taken as affording the model of a *lacerna.*

LACERNA'TUS. Wearing the *lacerna*, as described and represented in the preceding article and illustration. Paterc ii. 80. 3.

LACER'NULA. Diminutive of LACERNA. Arnob. ii. 56.

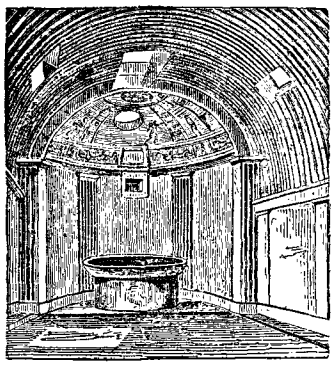
LACI'NIA (κροκύς). In its primary sense, a flock of wool, not twisted into a fringe (*fimbria*), but in its natural form of a knot or tuft, such as we often see left upon the surface of blankets and other woollen fabrics. Hence the term was transferred to many other objects both animate and inaminate which bore a resemblance to the pointed and globular form of that object; as, a *small projecting headland* (Plin. *H. N.* v. 43.); a *leaf* (Id. xv. 30.); and the *two drop-like excrescences*, growing like warts under the jowl of a she-goat (Id. viii. 76.) which the ancient artists likewise appended to the necks of their fauns and young



satyrs, in order to indicate their libidinous propensities, when they represented them without horns, as in the annexed example, from a statue found at Herculaneum.

2. From the resemblance above mentioned, the name was given to a sort of drop, frequently left on to the corners of various articles of dress; the *chlamys* (Plaut. *Merc.* i. 2. 29.), *pallium*. (Pet. *Sat.* xii. 2.), *toga* (Suet. *Cal.* 35.), and *tunic* (Pet. *Sat.* xii. 6.), where it served the double purpose of use and ornament, being weighted with lead inside, so that it kept the ends down in a graceful and steady position. It is seen upon each corner of the side slit in the tunic worn by the annexed figure, from an equestrian statue of N. Balbus discovered at Herculaneum; upon the *pallium*, in the first illustration to that word; upon the *chlamys*, at pp. 154. 155. 178.; upon the *toga* of the Etruscan figure, with the right arm extended, *s.* TOGA, though it is lost in our engraving from the reduced size of the drawing; and on those of the figures in *Mus. Borb.* vi. 41. *Mus. Pio-Clem.* iii. 19. v. 32. and many other statues. Now as the *lacinia* always depended from the extreme corner of the skirt, it will be readily understood how it came to signify in general language the *angular extremity* of the dress itself; which sometimes hung down near the ground, and sometimes was taken up and thrown over the shoulder (ANABOLIUM), so that one person catches another by the *lacinia*, to stop him and arrest his attention (Suet. *Claud.* 15. Pet. *Sat.* 100. 5.), like our "button holder;" or uses it as a handkerchief to wipe his face (Plaut. *Merc.* i. 2. 16.); or, to contain any thing (Cic. *Fam.* xvi. 21.); while Apuleius frequently uses the word in a more general sense, for the entire garment to which *laciniæ* were appended.

LACO'NICUM (πυριατήριον). The semicircular end of the thermal chamber (*caldarium*) in a set of baths, so termed because it originated with the Lacedæmonians. (Mart. vi. 43. 16.) One end of the *caldarium* contained a bath of warm water (*alveus*), and the other the *Laconicum*, consisting of a semicircular alcove, heated by a furnace and flues (*hypocausis*) passing under its floor and through its walls, which were made hollow for the purpose. In the centre was placed a flat vase (*labrum*), containing water for the bather to sprinkle over himself as he scraped off the perspiration engendered by the high temperature at which the place was kept; and immediately over it was a circular opening (*lumen*), which could be closed or opened by means of a metal disk (*clipeus*), accordingly as it was required to raise or lower the degree of heat. (Vitruv. vii. 10. v. 10.) The illustration represents the Laconicum in the baths at Pompeii, with its *labrum* in the centre, and the circular aperture over it, which was closed by

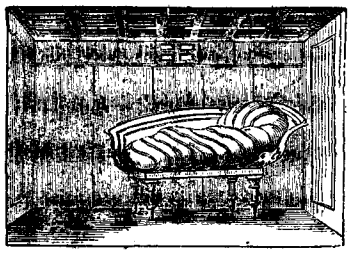


a metal disk, suspended by chains, for which the fastenings were discovered affixed to the walls. The three square windows above were made air-tight by being closed with glass or *lapis specularis*. The manner in which the apparatus of the *clipeus* acted is explained and illustrated at p. 179.; and a different explanation, which some scholars wish to attach to the word Laconicum, will be found at p. 180. The relative situation which the Laconicum, as here interpreted, occupied with respect to the other apartments, and its own position in the thermal chamber, may be seen on the ground-plan, p. 74. letters D. i.

LACTA'RIUS. A sort of pastry-cook, who made sweet things (*opus lactarium*), with milk, meal, fruit, and honey. Lamprid. *Elag.* 27. and 32.

LACU'NA. A pit sunk underneath the fire of a lime-kiln to receive the ashes which dropped from it, when the kiln was constructed with only one entrance (*præfurnium*) to its furnace. If there were two entrances, the ashes were removed, when necessary, through one of them, and in that case no *lacuna* was required. But if there was only a single entrance, such a contrivance was indispensable, because the ashes could not be cleared away without extinguishing or diminishing the fire; and it is a requisite in making lime that the heat should be kept up at a regular and continuous temperature, from the time the furnace is kindled until the whole mass is sufficiently baked. Cato. *R. R.* 38.

LACU'NAR (φαρνώμα). A *coffer* or panel in a flat ceiling, formed by the beams and rafters supporting the roof or flooring of an upper story, which cross each other at right angles, and, when they are left exposed, are seen to divide the whole soffit into a number of square compartments, like a pit or lake (*lacuna*, *lacus*), from which appearance the name arose. (Vitruv. vii. 2. 2. Cic. *Tusc.* v. 21. Hor. *Od.* ii. 18. 2.) The illustration represents a flat ceiling of this description from the Vatican Virgil;



but, as it was customary to imitate wood-work in brick and masonry, coffers of a similar description are often formed in arched or domed ceilings, of which the Pantheon at Rome affords an example.

2. A particular kind of sun-dial (Vitruv. ix. 8.), which may be readily imagined from the name, although no specimen of it is known to exist; as a dial sunk in a slab, like the coffer in a ceiling.

LACUS (λάκκος.) In its primary sense, a large and profound cavity filled with water, which does not flow nor, though stagnant, dry up; corresponding with our *lake*. Varro. *L. L.* v. 26. Cic. *Agr.* iii. 2.

2. A large open basin or artificial tank, containing a head of water supplied from the aqueducts, generally decorated with marble ornaments and fountains, so as to form an embellishment to the city, whilst, at the same time, it furnished the poorer residents in its neighbourhood, who could not afford to have the water laid on to their own houses, with a copious and accessible supply of this necessary element. (Liv. xxxix. 44. Hor. *Sat.* i. 4. 37. Frontin. *Ag.* 78. P. Victor. *Urb. Rom.* Plin. *H. N.* xxxvi. 24. § 9.) As many as 700 of these lakes are enumerated in the city of Rome.

3. A particular part of the building in which wine or oil was made (*vinarium*, *torcularium*), and into which the juice flowed as it was squeezed out

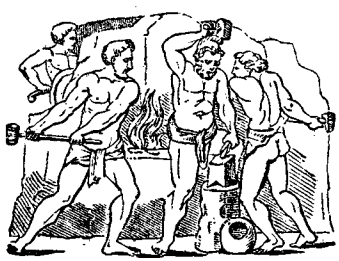
by the pressbeam. (Columell. xii. 18. Plin. *Ep.* ix. 20. 2. Tibull. i. 1. 10. Ov. *Fast.* v. 888.) Thus far the general meaning of the word is sufficiently authenticated; but it is not so easy to make out exactly what the *lacus* was, how it was constructed, or whereabout in the building it was situated. It is clear, however, (from Cato, *R. R.* 66. Varro, *R. R.* i. 13. 7. and Pallad. i. 18.) that it formed a part both of the wine and oil-press-room; in each of which it is reasonable to conclude that it served for similar purposes, and was constructed in a similar manner. In comparing the description of Varro and Palladius (*ll. cc.*) with the remains of the olive pressroom discovered at Stabia (of which a section and elevation is given *s.* TORCULARIUM), the only part to which the name of *lacus* can be ascribed, in accordance with their words, is a short leaden conduit (marked *b* on the plan), which passes from the sloping pavement of the large reservoir (H) into an earthenware jar (*c*) sunk below the level of the floor. Still the name of *lake* seems most inappropriate for such a channel; and, if it were allowable to rely upon conjecture alone, it would be a more plausible solution of the difficulty to suppose that the *lacus* was a pit or receiving vat, constructed in the fabric, but under the floor of the room, into which the newly squeezed oil or wine was let to flow from the *labrum*, through a channel constructed for the purpose; and that it was not used in every vineyard or olive garden, but only by those proprietors who bestowed particular care and attention upon the manufacture of their wine and oil.

4. *Quæ in cella est;* a pit sunk below the general level of a wine or oil *cellar* (*cella vinaria, olearia*), in which the wine was stored and kept in body after it had been removed from the pressroom (*torcularium*) where it was made. Cato, *R. R.* 67. Xen. *Anab.* iv. 2. 22. Aristoph. *Eccl.* 154. Schol. *ad. l.*

5. A pit, or large tray, in which

lime is chopped up for making mortar (Vitrv. vii. 2. 2.); as shown by the annexed example, from a group on the Column of Trajan, which represents one of the Roman soldiers making mortar for a party of builders.

6. A trough or vessel of water, into which smiths and metal workers plunge their instruments to cool them, or the heated iron to harden it, when wrought.



(Ovid. *Met.* xii. 278.) In the annexed example, from a Roman bas-relief, it is represented as a large round basin standing on the ground at the foot of the anvil.

7. A *bin*, in a granary. Columell. i. 6. 14.

8. A *coffer* in a ceiling. (Lucil. *ap.* Serv. *ad Æn.* i. 726.) Same as LACUNAR.

LACUS'CULUS. Diminutive of LACUS; and especially, a *bin* in a granary; or in a store house for olives, in which the fruit was deposited as it was picked, and kept until it could be put into the press. Columell. xii. 50. 5.

LÆ'NA (χλαῖνα) A term used to

designate not so much any particular description of robe, as a peculiar kind of woollen cloth, with a long loose nap (Strabo, iv. 4. 3.), which was employed for various kinds of garments belonging to the outward apparel (*amictus*), such as the *pallium*, *sagum*, *ricinium*, *lacerna*, &c. But the name was also specially given to the *amictus* worn by the Flamines at the sacrifice; which in early times was made of this cloth, and put on double, like the Greek *diplois*. Varro, *L. L.* v. 133. Festus, *s. v.* Serv. *ad* Virg. *Æn.* iv. 262. Cic. *Brut.* 57. Juv. iii. 283. Mart. xiv. 136.

LAGE'NA (λάγηνος). A large earthenware vessel, chiefly intended for holding wine, but sometimes used for other purposes, such as keeping fruit &c. (Hor. *Sat.* ii. 8. 41. Columell. xii. 45.) It is described as having a full and swelling body, like a gourd, a short neck, and a foot to stand upon. Apul. *Met.* ii. p. 31. Columell. x. 383—7. All these particulars are exhibited by the annexed example, from an original of baked clay; which also closely resembles the *lagena*, on an engraved gem, which the stork in the fable (Phædr. i. 26.) puts before reynard the fox, in return for his tantalising her with an invitation to eat out of a *patina*.

LAM'IÆ (λαμίαι). *Vampires;* believed to be malignant spirits of the female sex, who wandered about at night in the guise of old hags, sucking the blood, and devouring the flesh of human beings, more especially of young children. This superstition originated in Egypt, whence it was adopted into Greece and Italy. Hor. *A. P.* 340. Apul. *Met.* i. p. 13. Id. v. p. 96. Quaranta, *Mus. Borb.* xi. 53.

LAMPAS (λαμπάς). A general term for any thing which shines or gives light; as a *torch* (Virg. *Æn* ix. 535. FAX); a *lamp* (Juv. iii. 285. LUCERNA); but, especially, a light which was carried by the youth of Athens in a race called λαμπαδηδρομία, at which the winner had to outstrip his competitors without extinguishing his light. It is represented by the annexed example, from a Greek coin, and resembles a candlestick with a handle under the bottom, and a large disk above, to protect the hand from the gutterings of the pitchy or resinous matter of which the torch consisted.

LAN'CEA (λόγχη). A *lance;* a very long light spear, with a broad flat head, serving both as a pike and a missile (Virg. *Æn.* xii. 374.); commonly used by the Greek cavalry (Polyb. vi. 23. Festus, *s. v.*), and by huntsmen. (Apul. *Met.* viii. p. 156.) It had a leather loop (*nodus*) attached to the shaft (Sil. Ital. i. 318. Isidor. *Orig.* xviii. 7.), intended for the porpose of enabling the horsemen to mount, (Xen. *R. Equest.* vii. 1.) It is singular that we should have no good or undoubted representation of this weapon. The spear used by Alexander and those of the Greek cavalry in

the Pompeian mosaic, representing the battle of Issus (woodcut, p. 200.), are not furnished with the particular appendage above mentioned, and their prodigious size is more characteristic of the *contus* than the *lancea*. In the engraved gem of the Stosch cabinet, which represents a Greek horseman mounting from his spear (Wink. *Mon. Ant. Ined.* 202), the spear is not fitted with a loop, but with a projecting rest, or small platform, apparently of wood, standing out from the lower end of the shaft. But in a mutilated bas-relief published by Stuart (*Antiq. of Athens*, v. 3. p. 47.), containing a

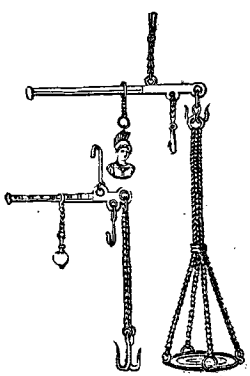
representation of two shields, and what appears to be part of the shafts of three spears, each of them has a loop affixed similar to what is seen in the illustration here annexed, which represents a broken spear lying on the foreground of the Pompeian mosaic above mentioned; and as the head of it is turned towards the Persians, it is quite clear that the artist intended it for a Greek weapon; the probability of its being a *lancea* is therefore inferred from the thong which surrounds its shaft.

LANCEA'RIUS (λογχόφορος). A *lancer;* that is, one who is armed with the particular kind of spear termed *lancea,* which is described and illustrated under the preceding word, Ammian. xxi. 13. 16.

LAN'CEOLA. Diminutive of LANCEA. Capitol. *Maxim. Jun.* 4.

LANCIC'ULA. Diminutive of LANX. Arnob. ii. 59.

LAN'CULA. Diminutive of LANX; and especially the scale, which was appended when necessary to one end of a Roman steelyard (*statera*). (Vitruv. x. 3. 4.) The illustration shows two steelyards found in Pompeii; one with a scale



affixed to it, the other without the scale, but with a hook for holding the objects to be weighed.

LANIA'RIUM and LANIE'NA (κρεωπώλιον). A butcher's shop. Varro, *R. R.* ii. 4. 3. Plaut. *Epid.* ii. 2. 17.

LANIF'ICA. A general term for a female employed in any of the processes connected with the working of wool, inclusive of the spinner, weaver, and the various names enumerated in the Classed Index. Vitruv. vi. 7. 2. Ulp. *Dig.* 33. 7. 12.

LANIPEN'DIA. The mistress of a household, or the superintendant in an establishment where the business of spinning and weaving wool was conducted. She weighed and gave out to her slaves or workwomen (*quasillariæ*) a certain quantity of wool which each one was expected to consume in her work per day. (Juv. vi. 476. Schol. Vet. *ad l.* Paul. *Dig.* 24. 1. 38.) The illustration shows a female weighing the wool in a pair of scales, from a bas-relief in the Forum of Nerva at Rome, on which various other operations belonging to this branch of industrial labour are represented.

LANIPEN'DIUM. A room in which wool was weighed out to the workwomen for their daily task, as described under the preceding word. Inscript. *ap* Romanelli. *Topogr. Napolitan.* ii. p. 273.

LANIS'TA (μονομαχοτρόφος). A person whose occupation consisted in training gladiators to fight, and teaching them their art. He was sometimes the proprietor of a band of these men, whom he let out upon hire to any person desirous of exhibiting a gladiatorial show; but more commonly merely the trainer and fencing master appointed to instruct the companies belonging to the state. (Cic. *Rosc. Am.* 40. Id. *Att.* i. 16. Juv. vi. 215. Serv. *ad* Virg. *Æn.* iv.

242.) He is always represented on works of art in a tunic, and unarmed, but with a wand (*virga*), which he used as a token of authority; as

shown by the annexed example, which represents a *lanista* giving directions to a pair of gladiators, from a mosaic of the Villa Albani.

2. *Avium Lanista* (ἀλεκτρυονοτρόφος, ὀρνυγοτρόφος. Pollux. vii. 135-6.) One who trained and backed game cocks, quails, and other pugnacious birds to fight; a favourite amusement both of the Greeks and Romans. (Columell. viii. 2. 5.) The illustration represents

a pair of cocks, with their backers, under the usual form of genii, from a terra-cotta lamp in the collection at Mostyn Hall.

LANIUS (κρεουργός). One who buys cattle to slaughter, and sell the meat; a *butcher*, or *meat salesman* (Varro, *R. R.* ii. 5. 11, Phædr. iii. 4.); whence transferred in a more general sense to an executioner (Plaut. *Pseud.* i. 3. 98.); and to one who buys and sells cattle for slaughtering at the sacrifice. (Varro, *l. c.*)

LANTERNA. See LATERNA.

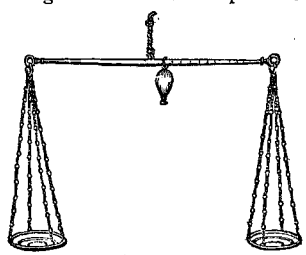
LANX. A large circular dish, made of silver or other metals, and often richly embossed; particularly employed at great entertainments (Cic. *Att.* vi. 1. Pet. *Sat.* xxviii. 8. Id. xxxi. 10.) for holding meat or fruit; and at the sacrifice. (Virg. *Georg.* ii. 194.) The example is copied from one of twelve figures, representing slaves bringing in various dishes at an entertainment, in a set of ancient fresco paintings discovered near the church of St John of Lateran at Rome. It exhibits a boar brought whole to table in one of these dishes, precisely as mentioned by Horace (*Sat.* ii. 4. 41.) in a passage which would scarcely obtain belief, were it not confirmed by some other authority, such as that here produced.

2. *Lanx quadrata* (πίναξ). A square *trencher*, or *platter*, originally of wood, but subsequently of more costly materials; used as a plate to eat from, or as a salver for bringing fruit and other eatables to table; as shown by the annexed example, from a mutilated Pompeian painting,

which represents a slave bringing in a basket of fruit upon a square trencher to a party of three persons reclining at table, supposed to be intended for Scipio, Sophonisba, and

Masinissa. Hom. *Od.* i. 141. xvi. 49. Aristoph. *Plut.* 990. Ulp. Dig. 34. 2. 20. Paul. *ib.* 6. 1. 6.

3. (*τάλαντον, πλάστιγξ*). The dish or scale of a balance (*libra*); so termed from its shallow circular form, which resembles that of the dish represented in the first illustration to this article. The annexed example exhibits a balance with the scales or *lances* suspended by chains, from an original found at Pompeii. Cic.



Acad. iv. 12. Id. *Tusc.* v. 17. Pers. iv. 10.

LAPICI'DA. A quarry-man, who hews stone out of the quarry. Varro, *L. L.* viii. 62.

LAPICIDI'NA (*λατομεῖον*). A stone quarry. Cic. *Div.* i. 13. Plaut. *Capt.* v. 1. 23.

LAPIDA'RIUS (*λιθουργός, λίθοξόος, λιθοτόμος*). A *stone-cutter, lapidary,*

or *mason*, and, like our own terms, including the workers of marble as well as stone. (Pet. *Sat.* 65. 5. Ulp. *Dig.* 13. 6. 5.) The illustration represents two masons preparing a block of stone or marble, and a column for the building of Carthage, in the Vatican Virgil.

2. When used as an adjective, the word is expressive of anything connected or concerned with stone; as, *latomia lapidaria*, a stone pit (Plaut. *Capt.* iii. 5. 65.); *navis lapidaria*, a vessel freighted with stone (Pet. *Sat.* 117. 12.); *lapidariæ literæ, capital letters* such as are cut out of stone inscriptions. Id. 58. 7.

LAQ'UEAR and LAQUEA'RE. (Virg. *Æn.* i. 726. Plin. *H. N.* xxxiii. 18.) Same as LACUNAR.

LAQUEA'RIUS. One who makes or ornaments with stucco work or gilding, the coffers of a ceiling. Cod. Theodos. 13. 4. 2.

LAQUEATO'RES. A class of gladiators very similar to the *Retiarii*, excepting that they made use of a noose or lasso, instead of a net, to hamper their adversaries before attacking them with their weapon. Isidor. *Orig.* xviii. 56.

LAQUEA'TUS (*φαρνωτός*). Applied to ceilings which are laid in coffers or panels, as explained and illustrated *s.* LACUNAR. Hor. *Od.* ii. 16. 11. Suet. *Nero*, 31.

LAQ'UEUS (*βρόχος*). A cord with a slip-loop to it, forming a noose or halter for strangling (Sall. *Cat.* 58. Liv. i. 26.); or a snare by which wild animals, game, vermin, &c., were caught by the neck. Virg. *Georg.* i. 139.

LAR'ES. Tutelary spirits; according to the religious belief of the Romans, supposed to be the souls of deceased persons, who exercised a protecting influence over the interior of every man's household, himself, his family, and property. They were not regarded as divinities, like the *Pen-*

ates; but simply as guardian spirits, whose altar was the domestic hearth (*focus*) in the atrium, upon which each individual made offerings of incense to them in his own home. (Plaut. *Aul. Prol.* 2. Id. *Merc.* v. 1. 5. Quaranta. *Mus. Borb.* tom. xi.) They were likewise believed to exert their influence out of doors, where they became the overseers of every spot and place inhabited by men; as the streets, roads, fields, and buildings, both in town and country; whence they were distinguished by the epithets *compitales, viales,* of *rurales* (Suet. *Aug.* 31. Plaut. *Merc.* v. 2. 24. Tibull. i. 1. 20.); and the household ones, *familiares* (Plaut. *Aul. l. c.*). They are constantly represented in works of art as young men crowned with a chaplet of laurel leaves, in a short tunic (*succinctis Laribus,* Pers. v. 31.), and holding up a drinking-horn (*cornu*) above their heads, as exhibited by the annexed figure, from a bas-relief in the Vatican, under which is the inscription LARIBUS AUGUSTIS. The accessory of the drinking-horn has induced many antiquaries to take these figures for cup-bearers (*pocillatores*); but the inscription just mentioned is sufficient evidence of their real characters; and they are repeatedly seen on the walls of the Pompeian houses, in kitchens, bakehouses, and over street doors, standing in pairs, one on each side of an altar, in the exact attitude and drapery here shown.

LARA'RIUM. A sort of shrine, small chapel, or apartment where the statues of the *Lares,* or guardian-spirits of a household, as well as other sanctified or deified personages, were placed and worshipped. Lamprid. *Alex. Sev.* 29. and 31. Such an arrangement, however, was probably peculiar to particular individuals, or to great houses and persons of wealth, the usual situation for images of the *Lares* being over or beside the hearth (*focus*) in the great hall, or atrium of the house.

LARVA. A *ghost* or *spectre; i.e.* according to the religious belief of the Romans, an evil spirit, supposed to be the soul of a departed being, which, in consequence of crimes committed during life, was deprived of repose in death, and left to wander about the world without any fixed abode, tormenting, frightening, and injuring mankind. Its influence, however, only extended to evil-doers, being innoxious to those who were themselves innocent (Plaut. *Amph.* ii. 2. 154. Id. *Capt.* iii. 4. 66. Apul. *Deo Socrat.* p. 689. Augustin. *Civ. Dei,* ix. 11.); nor was it supposed to be possessed of any corporeal substance, beyond the frame of a skeleton, Seneca, *Ep.* 24.

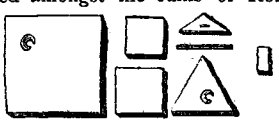
2. (*μορμολυκεῖον.* A *bug-bear* or *hobgoblin,* to scare and frighten children; consisting of a mask for the face; but differing from *persona,* because it is only applied to those which possess unsightly features. (Hor. *Sat.* i. 5. 64.) The illustration, taken from a painting found in an excavation at Resina, represents one genius frightening another with a *larva* of this description.

3. An artificial figure of a *skeleton,* which the ancients were fond of introducing at entertainments, as a memento of the uncertainty and shortness of life, and consequent inducement to make the most of the present hour (Pet. *Sat.* xxxiv. 8. Apul. *Apol.* p. 507.); a custom which originated with the Egyptians (Herod. ii. 78.), from whom it passed to the Greeks and Romans. Zonar iii.

LAS'ANUM (*λάσανον*). Properly

a Greek word, which the Latins express by *Sella familiarica*, a night-chair (Hor. *Sat.* i. 6. 109. Pet. *Sat.* xli. 9. xlvii. 5.); and as the original notion of the Greek word means a trivet for kitchen utensils to stand upon it is easy to imagine the exact nature of a Greek and Roman *lasanum*.

LATER (πλίνθος). A *brick*; composed of argillaceous earth, formed in a mould, and dried in the sun, or baked in a kiln. The bricks of the Greeks and Romans were much larger and also much thinner than those made by us; and each brick was stamped with the name of the maker, and the year in which it was made. Fancy bricks were formed in moulds of all shapes and sizes, to imitate the same designs as were produced by the chisel in structures of stone or marble; but the ordinary building bricks were mostly square in form, oblong square, or triangular, and were made of the comparative sizes and shapes exhibited in the annexed woodcut, from originals selected amongst the ruins of Rome.



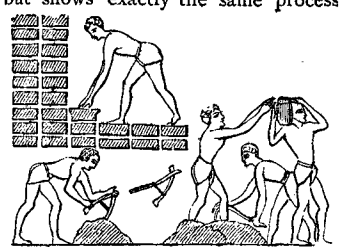
The largest, called *pentadoron*, is 22 inches square, and 21 lines thick; the next size, called *tetradoron*, about 16 inches square, and from 18 to 20 lines thick; the smaller one placed over it, 7½ inches square, and 1½ lines thick; the small oblong square, on the extreme right of the woodcut, called *Lydius*, is about 1½ feet long, and half a foot broad; the triangular ones are made of different sizes, and form either an acute or a right-angled triangle; the manner of using them may be seen at the top of p. 241.

2. *Later crudus* (πλίνθος ὠμή). A brick dried in the sun without being baked. Varro, *R. R.* i. 14. 4. Plin. *H. N.* xxxv. 49.

3. *Later coctus* or *coctilis* (πλίνθος ὀπτή). A brick baked in the kiln. Varro, *R. R.* i. 14. 4.

4. *Later aureus, argenteus.* An *ingot* of gold or silver, in the shape of a brick. Plin. *H. N.* xxxiii. 17. Polyb. x. 27.

LATERA'RIA. A *brick-field.* (Plin. *H. N.* vii. 57.) The example, from a painting at Thebes in Egypt, represents an Egyptian brick-field, but shows exactly the same process

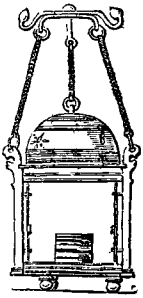


as still pursued; the men at the bottom are digging up the brick earth, and loading it in baskets, while the one at the top lays the bricks already made in wooden moulds.

LATER'CULUS (πλινθίον). Diminutive of LATER; a brick of smaller dimensions than the *pentadoron* or *tetradoron;* whence, any thing made in a rectangular form, like a small brick, as a piece of pastry. Plaut. *Pœn.* i. 2. 115. Cato. *R. R.* 109.

LATERIC'IUS (πλίνθινος). Built of brick; *opus lateritium*, brick work. Vitruv. ii. 8, 9, and 16. Columell. ix. 6. 4. See PARIES.

LATER'NA or LANTER'NA (ἰπνός, φάνος). A *lantern;* the transparent parts of which were made in early times of horn or bladder, and subsequently of glass. (Plaut. *Amph. Prol.* 149. Mart. xiv. 61. and 62. Isidor. *Orig.* xx. 10. 7). The annexed illustration shows the section of a circular bronze lantern found at Her-

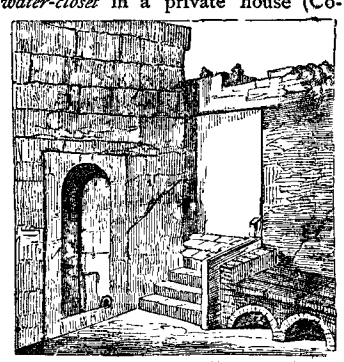


culaneum. The low cylinder at the bottom contains the lamp; the sides are made of transparent horn, without any door; but the cupola-shaped lid is perforated in several places to admit air, and permit the escape of smoke; and it could be raised up by means of the upper cross-bar and chain attached to it; which, at the same time, served as a handle to carry it by when let down, as is represented in our engraving.

LATERNA'RIUS. The slave who carried a lantern before his master at night. (Cic. *Pis.* 9. Val. Max. vi. 8. 1). In the army the soldiers likewise carried lanterns upon nocturnal expeditions. Veg. *Mil.* iv. 18.

LATICLA'VIUS. Is applied adjectively to any thing ornamented with the broad stripe termed *clavus latus;* as a napkin (Pet. *Sat.* 32. 2.); a tunic (Val. Max. v. 1. 7); and absolutely, to designate a person who was entitled to wear this ornament (Suet. *Nero*, 26.), as explained and illustrated at p. 176. *s.* CLAVUS, 8.

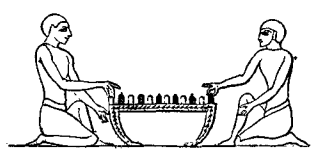
LATRI'NA. In early language, the name for a bath or washing-place, quasi *lavatrina* (Varro, *L. L.* ix. 68. Lucil. *ap.* Non. *s. v.* p. 212.); but subsequently also used to designate a *water-closet* in a private house (Co-



lumell. x. 85. Suet. *Tib.* 58. Apul. *Met.* i. p. 13.), several of which are still to be seen at Pompeii; and all, like the annexed example, contiguous to the kitchens. The two small arches on the right are the kitchen stove; four steps lead down to the room, and had a handrail by their side to assist the ascent or descent; the mark of which remains against the wall. The recess on the left is the *latrina*, originally closed by a wooden door, which has left the marks of its hinges and bolt on the edge of the door frame; and the mouth of the pipe through which the place was supplied with water is observable in the right-hand corner.

LATRO (λάτρις). In its primary sense a servant who worked for hire; whence the word came to signify a mercenary soldier, who took foreign service for a stipulated pay, like the Italian *condottieri* of the middle ages, and the Swiss troops, formerly subsidized by the French kings. But, as these bodies committed great excesses in the countries which employed them, the name became subsequently synonymous with that of robber, bandit, or assassin. Varro, *L. L.* vii. 52. Festus, *s. v.* Serv. *ad* Virg. *Æn.* xii. 7. Plaut. *Mil.* iv. 1. 2. Juv. x. 22. Val. Max. v. 9. 4.

2. A counter used for playing a game of skill, approaching to our draughts (*ludus latrunculorum*); also termed *hostis* and *miles;* for the game may be said to represent a party of freebooters or soldiers engaged in the attack and defence of a fortified position. (Ov. *A. Am.* iii. 357. Mart. vii. 72. *Id.* xiv. 20). These were



distinguished by different colours, black on one side and white or red on the other, as is clearly expressed by the illustration, representing two Egyptians playing at the game; and they

were composed of various materials, wood, metal, glass, ivory, &c. The movements were made upon lines marked on the board, the art being to get into such a position that one of the adversary's pieces was brought between two of the player's, when it was taken; or to drive it into a place where it was unable to move, when it was said to be *alligatus*, or *incitus*, "*in check;*" for *ciere* is the word which answers to our *move;* and thence the expression *ad incitas redactus*, literally, reduced to extremities, corresponds with our phrase *check-mated.* Senec. *Ep.* 106. *ib.* 117. Ov. *A. Am.* iii. 357. Plaut. *Pæn.* iv. 2. 86.

LATRUNCULA'RIUS. See TABULA.

LATRUN'CULUS. Diminutive of LATRO, and used in all the same senses.

LATUM'IA. See LAUTUMIA.

LAU'TIA. Presents which it was customary to bestow upon the ambassadors of foreign nations who came upon a mission to Rome, consisting of provisions and such things as were necessary to their maintenance during their residence in the city. Liv. xxviii. 39. xxx. 17. xlv. 20.

LAUTUM'IA or LATOM'IA (λατομία). Literally a *stone-quarry;* and, as slaves were confined and made to work in the quarries by way of punishment (Plaut. *Pæn.* iv. 2. 5. *Capt.* iii. 5. 65.), the same name was also given to any prison excavated out of the quick rock, and below the surface of the soil; such, for instance, as the state prison at Syracuse (Cic. *Verr.* ii. 5. 27. Dorvill. *Iter. Sicul.* tom. i. p. 181.); and the one excavated by Servius Tullius under the Capitoline hill at Rome (Varro, *L. L.* v. 151. Liv. xxvi. 27. xxxii. 26. xxxvii. 3), of which a section is shown at p. 119. and a view of the interior at p. 121.

LAVA'CRUM. (λουτρόν). A water-bath as contradistinguished from a vapour bath, and equally applied to those which were composed of hot or cold water. Spart. *Hadr.* 1.8 Aul. Gel. i. 2. 1.

LAVAN'DRIA. *Dirty linen* or *things for the wash;* a vulgar word, only employed by the common people. Laberius *ap.* Gell. xvi. 7. 2.

LAVA'TIO. In its primary sense, the act of washing or bathing; whence it came to be applied as a general term to things used by a person who takes a bath (Cic. *Fam.* ix. 5. Phædr. iv. 4. 22. Ulp. *Dig.* 34. 2. 26), as well as the bath room itself. Vitruv. v. 11.

LAVATRIN'A. See LATRINA.

LEBES (λέβης). A deep vessel or basin with a full and swelling outline (*curvi lebetes*, Ov. *Met.* xii. 243.), made of bronze or the precious metals, and intended to be held under the hands or feet to catch the purifying water, which an attendant poured over them from a jug (*gutturnium*, προχόος), before and after meals. (Serv. *ad* Virg. *Æn.* iii. 466. Hom. *Od.* i. 137, xix. 386.) Vessels of this description were frequently given as prizes at the games (Virg. *Æn.* v. 266.), and, consequently, are represented on coins and medals with a palm branch, the emblem of victory, placed in them, as in the annexed example from a medal of Gordian. The inscription upon it testifies that it was intended to represent a prize for the Pythian games, while the water jug which stands by its side expresses the purpose for which it was to be used, and identifies it as a genuine representation of the *lebes.*

2. A copper kettle, or, rather, bronze, of the same form and character, but used for boiling meat, &c., and similar to the *olla*, with the exception of being smaller, and made of metal, instead of earthenware.

(Serv. *ad* Virg. *Æn.* iii. 446. Isidor. *Orig.* xx. 8. 4. Hom. *Il.* frequently.) The illustration, from a sculptured vase of Greek marble, represents a *lebes* of similar form to the last example, under which a fire is kindled for cooking a pig; and as these kettles had no legs, it is supported over the fire upon large stones.

LECTA'RIUS (*κιγνοποιός*). A couch or bedstead maker. Inscript. *ap.* Murat. 956. 7.

LECTI'CA (*φορεῖον*, *κλίνη*). A

palanquin, introduced into Greece and Italy from the East; in the first instance as an article of luxury for females, but, afterwards, it came to be very generally used for men as well as women. (Sulpic. *ad* Cic. *Fam.* iv. 12. Suet. *passim.* See the Clavis of Baumgarten-Crusius, *s. v.*) The body consisted of a wooden case with low sides to it, like the bier (*capulus*, *feretrum*), upon which a corpse was carried out (Aul. Gell. x. 3. 2.); with uprights which supported a wooden tester, like the *pluteus*. (Isidor. *Orig.* xx. 11. 4. *lectica*, *sive lectus pluteus*.) This roof was covered with leather (Mart. xi. 98.), and curtains (*vela*, *plagæ*, *plagulæ*,) were suspended from it, which might be closed all round (Suec. *Tit.* 10. Senec. *Suas.* 1. 6.), or drawn back, as in the cut, when it was said to be open (*aperta*, Cic. *Phil.* ii. 24.); but, in some cases, it was a close conveyance (*clausa*), having the sides fitted with panels and windows, which could be opened or shut at pleasure. (Juv. iii. 242. compare iv. 20.) The inmate reclined upon a soft mattress or feather bed (Juv. 1. 159.), with a bolster to support the back (*cervical*, Juv. vi. 353.), so that he could read, write, or sleep within it. According to the wealth of the owner, and the size of the *lectica*, it was borne by two, four, six, or eight tall slaves (*lecticarii*), in the manner described and illustrated at p. 63. We have no authentic representation of this kind of conveyance, upon any monument of Greek or Roman art; but the various details are sufficiently known from numerous incidental passages, in which the different parts are mentioned or described, to warrant the general correctness of the figure annexed, which is designed by Ginzrot (*Wagen und Fahrwerke*, vol. ii. tab. 65.), and will serve to convey a distinct notion of the vehicle.

2. A *litter* for the conveyance of sick and wounded (Liv. ii. 36. xxiv. 42. Val. Max. ii. 8. 2.), of similar character, but more simple, and less ostentatiously fitted up.

LECTICA'RII (*φορειαφόροι*, *κλινηφόροι*). *Palanquin-bearers.* These were of two kinds, private or public. The first were slaves forming part of the domestic establishment of individuals, who kept them for the purpose. (Cic. *Fam.* iv. 12. Suet. *Cal.* 58.) The latter were free men of the labouring classes, who plied for hire at particular stands in the city of Rome, called *castra lecticariorum*, where a number of these conveyances were kept always ready for a fare, as sedan-chairs used to be in modern Europe. P. Victor. *de Reg. Urb. Rom.* iii. 49.

LECTI'CULA. Diminutive of LECTICA. A *litter* for the transport of sick or wounded persons (Cic. *Div.* i. 26. Liv. xxiv. 42.); or a *bier* on which a dead body was carried out. Nepos, *Att.* 22.

2. *Lecticula lucubratoria.* (Suet. *Aug.* 78.) Same as LECTULUS, which is the more usual term.

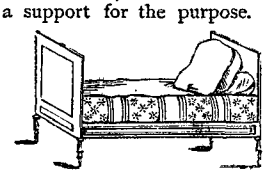
LECTISTERNIA'TOR. The slave who spread and arranged the couches (*lecti*) on which the ancients

reclined at their meals. Plaut. *Ps.* i. 2. 30.

LECTISTER'NIUM. A religious ceremony amongst the Romans, comprising a sumptuous banquet offered to the gods, at which their statues were brought out and placed upon tricliniary couches (*lecti*) at a table furnished with every kind of delicacy,

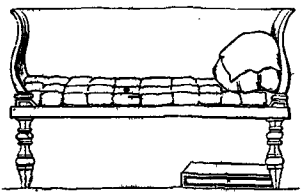
and provided under the direction of the *Epulones*. (Liv. xxii. 10. v. 3. xl. 59.) The illustration represents a *lectisternium* given to Serapis, Isis, Sol, and Luna, from a terra-cotta lamp.

LECTULUS (κλινίδιον). Diminutive of LECTUS, both as regards inferiority of size, furniture, and materials. It is thus a small or simple couch for sleeping (Cic. *Cat.* i. 4. Id. *Fin.* ii. 30.), or for dining (Id. *Mur.* 36.); and very generally, a sort of sofa, forming part of the usual furniture in a study (Plin. *Ep.* v. 5. 5. Ov. *Trist.* i. 11. 39.), and on which it was a common practice to recline at length while reading, and even writing, the tablet being placed against one knee, which was raised up as a support for the purpose. The



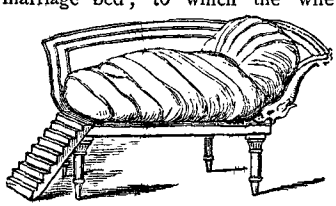
annexed example, from a Pompeian painting, compared with the following illustration and description, will explain the difference between the *lectulus* and *lectus*.

LECTUS (λέκτρον). A bed to sleep in (*cubicularis*, Cic. *Div.* ii. 65.). The ancient bedsteads were of



considerable height, requiring a footstool (*scamnum*), or a set of steps (*gradus*) to get into them; and were made like our largest-sized sofas, with a head board (*anaclinterium*), sometimes a corresponding one against the feet, and a high back (*pluteus*) on the further side, but entirely open on the one at which the occupants entered (*sponda*). The frame was strung with girths (*fasciæ, restes, institæ*), which supported a thick mattress (*torus, culcita*), on which were placed a bolster and pillow (*cubital, cervical*). All these particulars are exhibited in the annexed example, from a bas-relief in the British Museum.

2. *Lectus genialis* (εὐνή). The marriage bed; to which the wife

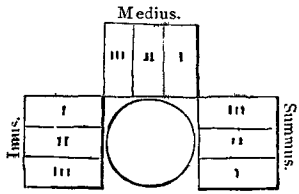


was conducted on the eve of her marriage by the *pronuba*, after she had retired from the bridal feast. It was a large bed, handsomely decorated, and raised to a very great height from the ground, as is indicated by the flight of steps at the foot of the annexed example, which represents the *lectus genialis* of Dido, in the Vatican Virgil. Cic. *Cluent.* 5. Compare Lucan. ii. 356.

3. *Lectus adversus.* A sort of symbolical marriage bed; so termed, because it was placed in the atrium opposite the entrance of the house; or, perhaps, the *lectus genialis* itself was brought out after the marriage and placed in the atrium; and on this the mistress of the household used to sit, as it were, in state, while she superintended the labours of her slaves and attendants who worked at their looms in that apartment. Laberius *ap.* Gell. xvi. 9. 1. Prop. iv. 2. 85.

4. *Lectus tricliniaris.* A couch adapted for the reception of three persons to recline upon at their meals, in the manner explained *s.* ACCUBO.

(Cic. *Verr.* ii. 2. 74.) It had a railing slightly raised at one of its ends, at that, viz., which would be on the left of the person reclining upon it, and upon this he supported his left arm; the other two places were separated from each other by pillows. All these particulars are to be seen in the annexed engraving, from a bas-relief which represents the visit of Bacchus to Icarus. The vacant place against the rail, which is seen on the right hand, is the one which the god is about to occupy, after the Faun in the foreground has taken off his shoes, according to the prevalent custom before lying down to eat; and Icarus rests his left arm upon the pillow which separates his place from that of his guest. When a party consisted of more than three persons, it was the custom to arrange three of these couches together round a table, so that the whole formed



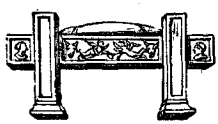
three sides of a square, leaving the bottom of it open for the approach of the attendants, in the manner represented by the annexed diagram, which were then respectively designated *lectus medius*, *summus*, and *imus;* the middle one being considered the most dignified, and *imus* the least so. The places also on each couch had their degrees of precedence, and particular names to distinguish them. On the two side couches the places of the highest rank were those next the rail (i), then the centre ones (ii), and the last (iii); but on the middle couch the post of honour was at the other extremity (iii), which was always left for the greatest personage, and was thence called *consularis.* The host occupied the highest place (i) on the lowest couch (*imus*), in order to be near to his principal guest. Finally, the respective names by which the places on each of the couches were distinguished are as follows:—

Middle couch.	1. Summus in medio. 2. Inferior in medio. 3. Imus in medio.
Upper couch.	1. Summus in summo. 2. Medius in summo. 3. Imus in summo.
Lower couch.	1. Summus in imo. 2. Medius in imo. 3. Imus in imo.

Hence such expressions as *superius* or *inferius accumbere* are easily understood. Sallust. *ap.* Serv. *Æn.* i. 698. Hor. *Sat.* ii. 8. Plut. *Symp.* i. *Quæst.* 3.

5. *Lectus lucubratorius.* (Senec. *Ep.* 72.) Same as LECTULUS.

6. *Lectus funebris.* (Pet. *Sat.* 114. 12. Pers. iii. 103.) A bier upon which dead bodies were carried out



to the funeral pile, or to their place of sepulture; as shown by the annexed example, from a sepulchral bas-relief.

LEGA'TUS (*ἀντιστράτηγος, ὕπαρχος*). A general officer attached to a corps d'armée, and to the governors of provinces, who acted both in a military and civil capacity; his duty being to advise and assist his superiors in their plans and operations, as well as to act in their stead, both as a commander or diplomatic agent, whenever occasion required. (Varro, *L. L.* v. 87. Cæs. *B. C.* ii, 17. iii. 51.) On the triumphal arches and columns they are represented in the same costume as the other commanders, as shown by the annexed illustration, from the Column of Trajan,

in which the first figure on the right is the emperor himself (*imperator*), the second a legate (*legatus*), and the third a tribune (*tribunus*).

2. (*πρεσβευτής*). A general title given to ambassadors, whether Roman envoys to foreign states, or from foreign princes to Rome. Cic. Liv. &c.

LEGIO. A Roman legion; two of which constituted a consular army. It consisted of about five or six thousand (for the complement was not always the same) heavy-armed foot soldiers (*legionarii*) drawn from the Roman citizens; augmented by a body of auxiliaries at least equal in number, and a detachment of cavalry, three hundred strong, which was always joined with it; so that the effective force of a legion in the field is usually reckoned at ten thousand men at the least. Varro. Liv. Tac. Veget.

LEGIONA'RII. *Legionary soldiers; i.e.* the body of five or six thousand heavy-armed men, who formed the contingent furnished out of the Roman Citizens to each legion, the rest of its entire complement being made up by auxiliaries and cavalry. (Cic. *Fam.* x. 32. Cæs. *B. G.* i. 42.) The annexed figure,

from the column of Trajan, probably represents a legionary of the Imperial age; he wears a close helmet, a sword suspended by a shoulder belt (*balteus*), and hanging on the right side, has an oblong square shield (*scutum*), a cuirass formed of flexible plates of metal (see LORICA, No. 7.), and military shoes (*caligæ*). On the arches of Trajan and Septimius Severus, and the Columns of Trajan and Antoninus, numerous bodies of men are represented with the same accoutrements, and engaged in all the various duties which the soldiers of a legion were expected to perform.

2. *Legionarii equites. Legionary troopers; i.e.* the soldiers comprised in a detachment of three hundred horse, who were always joined with a Roman Legion. (Liv. xxv. 21. xxxv. 5. Veg. *Mil.* ii. 2.) Their defensive armour appears to have been the same as that of the infantry, at least during

the Imperial epoch, as shown by the

annexed figure, from the Column of Antoninus.

LEM'BUS (λέμβος). A small seagoing vessel remarkable for its swiftness, more especially used by the pirates of Illyria. The distinguishing properties of the class to which it belonged are not ascertained; further than that they were generally small, and rowed with oars, sometimes exceeding sixteen in number (Liv. xxxiv. 35.); the largest of them being used in war (Liv. xlv. 10.); the smallest as fishing boats (Accius *ap.* Non. *s.v.* p. 534.); as stern boats towed behind larger vessels, in which the sailors or passengers embarked and disembarked from the shore (Plaut. *Merc.* ii. 1. 35.); and as river boats. Virg. *Georg.* i. 201.

LEM'BULUS, LEMUN'CULUS, or LENUN'CULUS. Diminutive of LEMBUS. Prudent. Περὶ στεφ. v. 455. Tac. *Ann.* xiv. 5.

LEMNISCA'TUS. Decorated with fillets or ribands (*lemnisci*), as explained and illustrated in the following word. Cic. *Rosc. Am.* 35. Serv. *ad* Virg. *Æn.* v. 269.

LEMNIS'CUS (λημνίσκος). A sort of fillet or riband distributed as a reward of honour; sometimes by itself (Liv. xxxiii. 33, Suet. *Nero*, 25.), but more commonly as a decoration to be fastened upon other prizes; such as military crowns (Festus, *s.v.*), palm branches (Auson. *Epist.* xx. 6.), &c., which were considered more honourable when accompanied with a *lemniscus*, than when they were simply given by themselves. Originally it was made out of the thin membrane lying between the bark and wood of the lime

tree (Plin. *H.N.* xvi. 25.); afterwards of wool dyed of different colours (Festus, *s.v.* Serv. *ad.* Virg. *Æn.* v. 269.); and finally of gold and silver tinsel. (Plin. *H.N.* xxi. 4.) The illustration represents a figure of Victory, from a painting in the pyramid of C. Cestius, holding a simple *lemniscus* in her left hand, and a *corona lemniscata* in the other.

2. A bandage of lint steeped in lotion for applying to wounds. Celsus, vii. 28. Veg. *Vet.* ii. 14.

LEM'URES. A general name for the *departed spirits of men.* According to the religious belief of the Romans, the soul was converted after death into a spirit, either beneficent or malign, as the actions of the individual had been good or bad during his lifetime. The good spirit then became a protecting angel, and was properly termed *lar;* the evil one a spectre, or hobgoblin, properly designated *larva.* But although some passages plainly imply that the term *lemures* meant departed spirits generally, and without reference to any particular disposition, yet a number of others lead to the conclusion that in the popular belief, and in the language of the common people, they were confounded with the *larvæ*, and regarded as spectres of evil omen and of malicious propensities. Ov. *Fast.* v. 483. Apul. *Deo Socrat.* p. 689. Augustin.

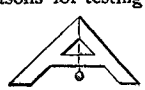
Civ. D. ix. 11. Pers. v. 185. Hor. *Ep.* ii. 2. 109. Varro, *ap.* Non. *s.v.p.* 135.

LEPES'TA, LEPIS'TA, or LEPAS'TA (λεπαστή). A large vessel employed in early times as an *acratophoron*, to hold the wine before it was mixed with water for drinking at table (Varro, *de Vit. Pop. Rom. ap.* Non. *s.* Sinum, p. 547.), and at a *lectisternium* amongst the Sabine population. (Id. *L.L.* v. 123.) It was originally made of earthenware, subsequently of bronze or the precious metals (Varro, *ap.* Non. *s.* Lepista, p. 547. Nævius *ap.* Mar. Victorin. p. 2587.); and appears to have possessed a form resembling what is generally conveyed by our term *pan*, the name being taken from the shell of the limpet (λεπάς), after which we may assume that it was modelled.

LEPORA'RIUM (λαγοτροφεῖον). A *warren*, or *preserve*, attached to a country villa, and in which not hares alone, but other kinds of game, or animals *ferœ naturæ*, were bred and preserved. Varro, *R.R.* iii. 12. 1. Id. iii. 3. 1. Gell. ii. 20.

LIBA'RIUS. One who cries and sells cakes about the streets, like our muffin man. Senec. *Ep.* 56.

LIBEL'LA. A *level;* employed by carpenters and masons for testing the evenness of flat surfaces. It consists of two sides joined at the top by a cross bar,



over which a line and plummet descend, as a pendulum; so that when the instrument is placed upright upon any horizontal surface, if both legs do not stand upon the same level, the line and plummet incline from the centre, and show which part is too high or too low. (Lucret. iv. 517. Plin. *H.N.* vii. 57. Varro, *R.R.* i. 6. 6.) The example is taken from a sepulchral bas-relief, on which it appears amongst various other tools used in the carpenter's trade.

2. A small silver coin of the Roman currency, containing the tenth part of a denarius, and, consequently, equal in value to the *as*. Varro. *L.L.* v. 174. Cic. *Ros. Com.* 4.

LIBEL'LO. A bookseller; but rather in a derogatory sense, as one who keeps a book-stall with us. Stat. *Sylv.* iv. 9. 21.

LIBEL'LULUS. Diminutive of LIBELLUS. Mart. Cap. iii. 71.

LIBEL'LUS (βιβλίον). Diminutive of LIBER, a little book; but with this distinction, that the *libellus*, accurately speaking, was a book consisting of a few leaves of parchment or papyrus, written and bound together in pages, as our books are (Suet. *Jul.* 56. Cic. *Or.* i. 21. Hor. *Sat.* i. 10. 92.), as shown by the annexed example, from a marble bas-relief.

2. Hence the word came to have a more extensive, though characteristic signification; being used to designate any paper or document containing an advertisement, announcement of a play or gladiatorial show, notice of

sale, a legal notice, petition, or memorial, all of which were usually written on a *single sheet*, as in the example, which represents Roman citizens presenting memorials and petitions to M. Aurelius, from a bas-relief in the Capitol at Rome. Cic. *Att.* xvi. 16. Mart. viii. 31. Plaut. *Curc.* i. 3. 6. Cic. *Phil.* ii. 38.

3. A bookseller's shop. Catull. 55. 3.

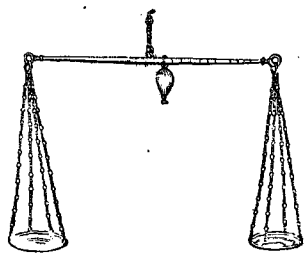
LIBER (*βίβλος*). Literally, the fine bark or rind of the Egyptian papyrus, which was used for writing upon; whence it came to signify the *work* or MS. so written, which we call a book. Plin. *H. N.* xiii. 21.) To form this, a sufficient number of strips were glued together into one long continuous sheet, which, for convenience in use, was made up into a cylindrical roll (*volumen*), so that the reader gradually undid it, as he went on, in the manner represented by the annexed example, from a Pompeian painting; hence the expressions *pervolutare, volvere, evolvere librum*, mean to read a work. Cic. *Att.* v. 12. *Tusc.* i. 11. *Brut.* 87.

2. When the work extended to any length, and was divided into separate parts, it was usual to roll up the MS. containing each one of these parts into a separate volume; which was then called a *book*, in the same sense which we attach to the word when we say the twelve books of Virgil's *Æneid*. Cic. *Div.* ii. 1.

LIBITI'NA. The goddess in whose temple all the apparatus and paraphernalia required for furnishing out a funeral were kept; whence the word is used in a more general sense for the funeral apparatus (Liv. xl. 19. xli. 21.); for the bier (*lectus funebris*) upon which a corpse was carried (Mart. x. 97. Plin. *H. N.* xxxvii. 11. § 2.); and for the trade of an undertaker (Val. Max. v. 2. 10.)

LIBITINA'RIUS (*κτεριστής*). A *furnishing undertaker;* who let out or sold the furniture and apparatus required for conducting a funeral. Senec. *Ben.* vi. 38. Ulp. *Dig.* 14. 3. 5. § 8.

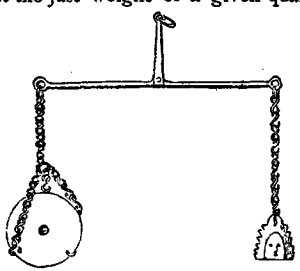
LIBRA (*σταθμός, τάλαντον.*) A *balance*, or *pair of scales;* of which a great many specimens, constructed in different ways, are preserved in the various cabinets of antiquities. The simplest kind consists of a mere beam (*jugum*), with a pair of scales (*lances*) at each end, and a ring or short chain placed in the centre of the beam, as a handle (*ansa*) to poise it by. In some cases



the beam is furnished with a tongue or index (*examen*) working in an eye (*agina*), to mark the variation in weight, as is usual with the modern scales. And sometimes as in the annexed example, from a Pompeian original, the beam is divided into fractional parts, in the same manner as a steel-yard (*trutina*), with a weight (*æquipondium*) attached to it, by which means the difference in weight between two objects is decided at once, without the necessity of having recourse to a number of fractional weights for the purpose.

2. *Sine bilance libra.* (Mart. Capell. xi. 180. p. 42.) A balance with only one scale, but having a fixed weight instead of a scale attached to the opposite end of the beam, as in the annexed example, from an original in the Granducal Cabinet at

Florence. This was not used for measuring unequal quantities, but to test the just weight of a given quan-



tity; and is supposed to have been employed at the mint, for estimating the proper weight of coinage, and by jewellers, money-dealers, &c.

3. A carpenter's or stone-mason's *level*, for which the diminutive, LIBELLA, is more usual.

4. (*Aquaria*). A geometrical instrument, employed in taking the levels of water. Vitruv. viii. 5. 1.

5. A *counterpoise.* (Plin. *H. N.* xvi. 65.) ÆQUIPONDIUM.

6. A measure made of horn and divided by lines on the inside into twelve fractional parts; employed for measuring oil. Galen. *Compos. Med. per gen.* i. 17. vi. 8. Compare Hor. *Sat.* ii. 2. 61.

LIBRA'RIA (from *Liber*); a bookseller's shop. Gell. v. 4. xiii. 30.

2. (From *Libra*); same as LANIPENDIA. Juv. vi. 476.

LIBRA'RIUM. A box or case in which books and writings were kept. Cic. *Mil.* 12. Ammian. xxix. 2.

LIBRA'RII. A class of educated slaves who were employed by their masters in different occupations requiring a certain amount of literary acquirements and skill; such as transcribing and binding books, making extracts, writing letters, acting as librarians. Hence they were distinguished by an epithet denoting the particular service which each had to perform; as *scriptor librarius*, the transcriber or copyist; a *studiis*, who made extracts, or performed the duties of secretary and coadjutor in the studies or business of his employer; *ab epistolis*, who conducted his master's correspondence in the character of an amanuensis. Hor. *A. P.* 354. Cic. *Agr.* ii. 5. *Att.* iv. 4. Suet. *Claud.* 28. Cic. *Fam.* xvi. 21. Orelli, *Inscript.* 2437.

2. Same as BIBLIOPOLA. Sen. *Ben.* vii. 6.

LIBRATO'RES. Professional persons, employed by the officers who had the superintendence of the public aqueducts, to make all the necessary surveys, ascertain the levels of different sources of water, and to regulate the size of the pipes which conveyed a supply of water from the reservoir (*castellum*) to the various establishments and houses of the city, in order that none might obtain more than their legal allowance; which was effected by calculating the quantity that would pass through a pipe of certain diameter in a given time. Plin. *Ep.* x. 70. 3. Frontin. *Aq.* 105.

2. In the army, soldiers who levelled and worked the machines from which missiles were discharged; like the *engineers* of modern warfare. Tac. *Ann.* ii. 20. xiii. 39.

LIBRI'LE. The beam of a balance (*libra*) from which the scales depend (Festus *s.v.*); whence, also, the balance itself (Aul. Gell. xx. 1. 9.). See the illustration *s.* LIBRA, 1.

LI'BRIPENS. Before the introduction of stamped money, all sums were reckoned by the pound weight, and not by the number of pieces; whence the person who weighed out the amount to be given for any purchase was termed *libripens*, the weighman. (XII. Tab. *ap.* Gell. xv. 13. 4.) But the name was retained in after times, although the custom from which it arose had long fallen into disuse, to designate the person who reckoned up and distributed their pay to the soldiery, whom we might term the *quarter-master of a regiment.* Plin. *H. N.* xxxiii. 13.

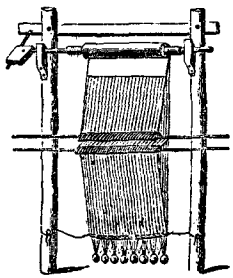
LI'BUM. A sort of cake or biscuit composed of flour, milk, eggs, and oil, especially made as an offering to the gods (Cato, *R. R.* 75. Varro, *R. R.* ii. 81.); and also as a birthday present. Mart. x. 24.

LIBUR'NA or LIBUR'NICA, sc. *Navis* (λιβυρνίς). A vessel of war, constructed after a model invented by the Illyrian pirates, and introduced into the Roman navy after the battle of Actium. It was built sharp fore and aft, was worked with one or more banks of oars, according to the size, as well as sails, had the mast amidship, and the levantine sail instead of the common square one. (Veg. *Mil.* v. 7. Lucan. iii. 691. Sil. Ital. xiii. 240. Scheffer, *Mil. Nav.* pp. 92. 191.) The smaller ones were used as tenders, but the larger were brought into line for action. Though the real build of these vessels is not positively authenticated, the annexed figure, which appears upon medals, both of Claudius and Domitian, has sufficient affinity

to the above description, collected from incidental passages, to be offered as a probable representation of one of the smaller class.

LICIAMEN'TUM. A set of *leashes* (*licia*) in weaving; that is, the number attached to one of the rods or "heddles." (Not. Tires. p. 160.) See the next illustration and LICIUM.

LICIATO'RIUM. The rod upon which a set of leashes (*licia*) were fastened in weaving (Vulg. 1. Kings, 17. 7.), similar in use and purpose to the *heddles* of our weavers. The illustration shows two leash rods upon



the primitive Icelandic loom referred to by Scheffer, *Index R. R. Script. s.* Tela.

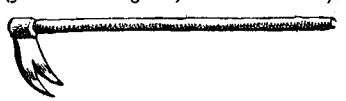
LI'CIUM. (μίτος). A *leash* employed in weaving, for the purpose of decussating the threads of the warp, so as to make an opening, technically called a "shed," for the shuttle to pass through. (Plin. *H. N.* viii. 74. xxviii. 12.) It consisted of a string with a loop at one end, through which a thread of the warp was passed, each thread through a separate leash; and the whole number were then fastened in alternate order upon two rods (*liciatoria*), as shown by the preceding woodcut; the first, third, and fifth to one, the second, fourth, and sixth to another; so that when the two rods were pulled apart, they drew every alternate thread of the warp across every other one in opposite directions, making at the same time an opening or shed between them, through which the cross-thread of the woof was conveyed. The process of putting on the leashes in the manner described is termed "entering" by our weavers, and by the Romans was described by the expressions, *licia telæ addere*, or *adnectere*. Virg. *Georg.* i. 285. Tibull. i. 6. 79.

2. Hence any thread, string, or band: as the thread of a web; a string for tying or suspending any-

thing; a riband for the hair, an enchanted band, &c. Auson. *Ep.* 38. Ov. *Fast.* iii. 267. Prudent. *in Sym.* ii. 1104. Pet. *Sat.* 131. 4.

LIC'TOR (ῥαβδοῦχος). A lictor; a public officer attached to the service of certain Roman magistrates, whom he preceded whenever they went abroad; viz. twenty-four for a dictator, twelve for a consul, decemvir, or tribune with military power; six for a prætor, and one for a Vestal virgin. He carried the *fasces* elevated on his left shoulder, and a rod (*virga*) in the right hand, with which he removed any persons obstructing the way, and knocked at the doors of those whom the magistrate visited. In the city he wore the toga, and carried the *fasces* without the axe (*securis*), as exhibited by the annexed figure from a bas-relief of the Vatican; but out of Rome he wore the military cloak (*sagum* or *paludamentum*), and had the axe attached to his fasces; as shown by the figure, p. 278.; which also exhibits the rod in the right hand. Morell. *Dissert. de' Littori.* Milan, 1828.

LIGO (μάκελλα). A sort of hoe, with a long handle (Ov. *Pont.* i. 8. 59.), and blade curved rather inwards (*incurvus*, Stat. *Theb.* iii. 589.), the edge of which was notched into teeth (*fracti dente ligonis*, Columell. x. 88.).



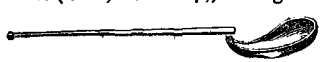
The annexed figure is from an engraved gem, on which it appears in the hands of Saturn, represented in the character of an agricultural serf; and, strictly speaking, when in this form it was designated by a name of its own (*bidens*, δίκελλα), the *two-pronged* hoe, which would lead us to infer that the regular *ligo* was furnished with more than two prongs. But it will serve to convey a general notion of the character of the instrument, and to illustrate the epithets applied to it in the passages cited above.

LIG'ULA or LIN'GULA. Diminutive of LINGUA; a little tongue, applied in the following characteristic senses:—

1. (γλῶσσα, γλωττίς). The *mouth-piece* of a pipe (*tibia*), which was inserted between the teeth, like that

of a modern clarionet or flageolet. (Plin. *H. N.* xxvi. 56. Festus *s.* Lingula.) The example is from a bas-relief.

2. A kind of small spoon, possessing a certain resemblance to the human tongue, employed for eating sweetmeats (Cato, *R. R.* 84.), taking ointment out of a bottle, skimming certain dishes (Plin. *H. N.* xxi. 49.), and various other purposes, for which its peculiar form adapted it. (Mart. viii. 33. Columell. ix. 15. 3.) The example is from an original bronze, formerly belonging to the Italian antiquary Bellori.



3. A small tongue or leaf-shaped sword, like the Greek ξίφος, which the Roman soldiers also used in early times, before they had adopted the long straight Celtiberian glaive, *gladius*. (Aul. Gell. x. 25. 2. Varro, *L. L.* vii. 107.) The example is copied from the device on a votive bronze shield, found at Pompeii, formerly belonging to a gladiator of the class termed *Retiarii*, as the inscription testifies. The trident (*fuscina*) is likewise exhibited upon it: from which we may collect that the *Retiarius* made use of the *ligula* as well as the net and trident.

4. The lapelle or lappet on each side of a shoe (*calceus*), through which the strings (*corrigiæ*) that tied it on the foot were passed; whence the expression *demittere ligulas* means, to leave the shoes untied. (Festus, *s. v.* Juv. v. 20. Schol. Vet. *ad l.*) The example is from a Pompeian painting.

5. The wedge-like end of a lever (*vectis*) which is inserted under the weight to be raised (Vitruv. x. 3.), or into any cavity or fixture for the purpose of producing pressure, as with the press beam (*prelum*) of an oil or wine press. Cato, *R.R.* 18. and illustration *s.* TORCULAR, I.

6. A *tenon* in carpentry; *i.e.*, a projecting tongue cut out upon the edge of a board or end of a beam, to fit into a *mortise* or cavity of corresponding form in another timber. Columell. viii. 11.

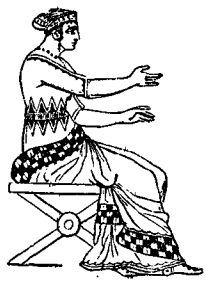
LIMA (*ῥίνη*). A *file* or *rasp*, of the same description, and for similar uses as the like instrument in our own days. Phædr. iv. 7. Plin. Plaut. &c.

LIMA'RIUS. See PISCINA.

LIMBA'TUS. Adorned with an ornamental border or *limbus*, as explained and illustrated under that word. Gallien. *ap.* Trebell, *Claud.* 17.

LIMBULA'RIUS. One who made *borders* to be sewed on to wearing apparel, or on to bands for the hair or waist. Plaut. *Aul.* iii. 5. 45. Inscript. *ap.* Don. cl. 8. n. 27. LIMBUS i. 2.

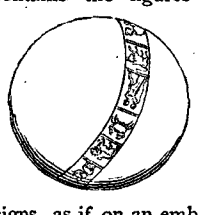
LIMBUS (*παρυφή*). An ornamental border woven into the fabric of a piece of cloth, in order to make a finish round the edges of wearing apparel. Ov. *Met.* vi. 127. Virg. *Æn.* iv. 137. Servius *ad l.* Stat. *Achill.* i. 330. It was made in a great variety of patterns, and was worn amongst the Greeks by both sexes; by males on the skirts of their tunics (woodcut *s. v.* HIERONIKA) and edges of the chlamys (woodcut *s. v.* p. 155.), and by females on most articles of their attire; as shown by an infinity of designs on the Greek fictile vases, from one of which the annexed example is taken. But amongst the Romans, if we may judge from the rareness of its occurrence upon the



works of art executed by or for that people, even in the Pompeian paintings, it would seem to have been but seldom adopted, and its use mostly confined to females.

2. Hence an ornamental band for the hair, worked with a pattern in embroidery (Stat. *Achill.* ii. 176. Arnob. ii. 72.), as shown by the woodcut at p. 284. *s.* FIBULA 4; or sash for the waist (Stat. *Theb.* vi. 367.), as exhibited by the annexed figure from a statue in the Royal Museum at Naples.

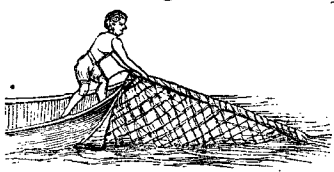
3. The band or zodiacal circle which contains the figures of the



twelve signs, as if on an embroidered sash; like the example annexed, from

a painting at Pompeii. Varro, *R.R.* ii. 3.

4. The main rope of several twists upon which a hunting or fishing net is made, and which, as being much thicker and stronger than the twine



of the meshes, served as a sort of border or edging to the net, as exemplified by the annexed figure from a Roman mosaic. Grat. *Cyneg.* 25.

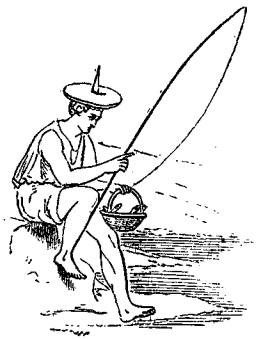
LIMEN (βηλός). The *threshold*, including the *sill* and the *lintel* of a door; which, however, are sometimes distinguished by a special epithet: as *limen inferior*, the sill; *limen superior*, the lintel. Plaut. *Merc.* v. 1. 1. Id. *Cas.* iv. 4. 1. Vitruv. vi. 9 and 11. See the illustrations *s.* JANUA.

2. *Limen* or *limina equorum*. The threshold or doorway of the stalls in the Circus, from which the horses and chariots came out when they were about to start for a race. Virg. *Æn.* v. 316. Sil. Ital. xvi. 316. See the illustration *s.* CARCER, 2.

LI'MUS. A petticoat, reaching from the waist to the feet, and ornamented with a band or stripe of purple colour, all round the bottom of the skirt. It was the proper costume of the *Popa*,' who officiated at the sacrifice, and is distinctly shown by the annexed example, from the Vatican Virgil. Virg. *Æn.* xii. 120. Servius *ad l.* Compare Tiro. *ap.* Gell. xii. 3.

LINEA. In general a thread, line, or string; whence the following more special senses:—

1. (ὁρμιά). A *fishing-line* (Mart. iii. 58. 28.) made of strong hair (*seta*, Avian. *Fab.* xx. 1.) or flax twisted into thread (*linum*, Ov. *Met.* xiii.



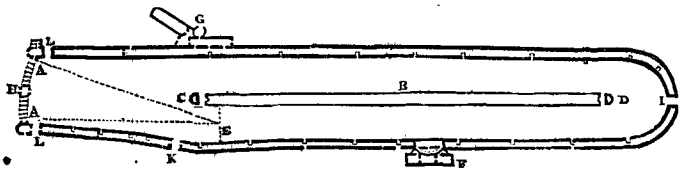
923). The example represents an angler in a Pompeian painting.

2. A line which sportsmen extended along a given tract of country, with a number of different coloured feathers tied on it, for the purpose of frightening the game, and to deter them from breaking out in the direction where it was placed. Grat. *Cyneg.* 27. and 83. Nemes. 303. Same as FORMIDO.

3. (στάθμη). A carpenter's or stone mason's line, which is a string covered with chalk, and used for striking a straight mark upon a board or slab by which to direct the course of the saw; or for measuring generally. Pallad. iii. 9. 10. Vitruv. vii. 3. 5. Cic. *Q. Fr.* iii. 1. 1.

4. *Alba linea* (γραμμή). A rope whitened with chalk, and drawn across the opening of a race-course (*circus*) for the purpose of making the start fair. (Cassiodor. *Var. Ep.* iii. 51.) Its situation is shown by the dotted line, marked E in the engraving on the next page, which represents the ground-plan of a small circus, still remaining in considerable preservation, at a short distance from Rome, on the Appian Way; and in which it is inserted on the authority of a mosaic picture repre-

senting a circus discovered at Lyons, in the commencement of the present century, where it is coloured white, and occupies the same position as here assigned to it. It was kept tight until all the cars, having left their stalls (*carceres*, AA. on plan), had arrived fairly abreast of one another at the line indicated, and until the signal for a start was given, when it was slacked away from one side, and the race commenced. Had it not been for a contrivance of this kind, the eagerness of the horses would have led to a constant succession of false starts, as frequently happens at the horse races during the Carnival at Rome, where a similar expedient is resorted to; and an over-eager horse, who breaks away from his trainers, rushes against the rope, which either brings him up or throws him down; an accident actually represented as occurring to a pair of horses in the Lyons mosaic above referred to. Moreover, as this rope was whitened with chalk, it is often referred to under the term *Calx* or *Creta;* and as the chariots ran round the course, returning at last to the end from which

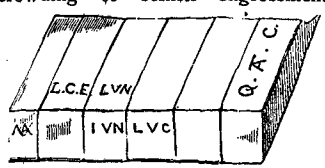


they started, all three words are figuratively applied to designate the end of anything; particularly of life, the chances and accidents of which both poets and artists were fond of assimilating to the casualties of a race. Hor. *Ep.* i. 16. 79. Cic. *Sen.* 23. *Tusc.* i. 8.

5. A string of pearls, which, under the extravagant habits of the empire, were sometimes cast among the people for a scramble at the public games of the circus, &c. Mart. viii. 78. Compare Suet. *Nero*, 11. Tertull. *Hab. Mil.* 9. Ulp. *Dig.* 9. 2. 27. Compare MISSILIA.

6. A line described upon the face of a sun-dial (*solarium*), and marked with the various hours, so as to indicate the time of day by the shadow which the index (*gnomon*) cast upon it. The illustration represents an ancient sun-dial engraved upon a silver cup found at Porto d'Anzio.

7. A line or incision cut across the seats (*gradus*, *sedilia*) in a theatre, amphitheatre, or circus, for the purpose of defining the exact space which each person was entitled to occupy, and prevent inconvenient crowding or selfish engrossment.



(Ov. *Amor.* iii. 2. 19. Id. *A. Am.* i. 141. Quint. xi. 3. 133.) These lines are still discernible in the amphitheatres at Pompeii and Pola, from which last the annexed illustration is taken; it represents one of the large blocks of marble which formed the cavea divided by lines into stalls for six occupants, some of whose initials are carved upon the seat.

LINGUA. The mouth-piece of a pipe. (Plin. *H. N.* x. 43.) Same as LIGULA, 1.

2. The short end of a lever. (Vitruv. 8. 2.) Same as LIGULA, 5.

LINGULA. A vulgar and incorrect writing for LIGULA, which see. Mart. xiv. 120.

LI'NIGER. In a general sense, *wearing linen garments;* but the word is specially used to designate the Egyptian goddess Isis (*dea linigera*, Ovid. *Met.* i. 747.); and a certain class of priests ministering in her temples, who went bald-headed and naked as far as the waist, below which they were covered with a long linen petticoat; whence they are styled *linigeri calvi.* (Mart. xii. 29. 18. Juv. *Sat.* vi. 533.) Both these characteristics are exemplified by the annexed figure, representing an

Egyptian priest of the kind described, from a painting in the temple of Isis at Pompeii.

LINIPHIA'RIUS, LINIPH'IO, and LI'NYPHUS (λινούφος). A *linen weaver.* Hadrian. *in Ep. ap.* Vopisc. *Saturn.* 8. Cod. Theodos. x. 20. 8.

LINOSTE'MA. A fabric made of thread and wool mixed; the warp (*stamen*) of thread, the web (*subtemen*) of wool. Isidor. *Orig.* xix. 22. 17.

LINTEA'MEN. (Apul. *Met.* xi. p. 245. Lamprid. *Elag.* 26.) Same as LINTEUM.

LINTEA'RIUS (λινοκήρυξ). A *linen draper;* or hawker of linen goods for sale. Ulp. *Dig.* 14. 4. 5. Cod. Theodos. 10. 20. 16.

LINTEA'TUS. Clothed in *linen,* as contradistinct from wool or cotton. Liv. x. 38. Festus, *s.* Legio. Senec. *V. B.* 27.

LIN'TEO. A *linen weaver.* Plaut. *Aul.* iii. 5. 38. Serv. *ad.* Virg. *Æn.* vii. 14.

LINTE'OLUM (ὀθόνιον). Any small linen cloth; thence, especially, a *napkin,* or a *handkerchief.* (Plaut. *Ep.* ii. 2. 48. Plin. *H. N.* ix. 45. Apul. *Apol.* pp. 490. 494.) See SUDARIOLUM.

LINTER. A boat used chiefly in marshy places, or waters' abounding in shallows (Tibull. ii. 5. 34.); for the transport of produce upon rivers, or of cattle and soldiers across them (Liv. xxi. 27.); for supporting a bridge of boats (Cæs. *B. G.* i. 12.); and other similar purposes. It was rowed with oars (Cæs.

B. G. vii. 60.), not punted, and, as it had but a slight draught, without being flat-bottomed, could not have been very steady in the water; whence Cicero (*Brut.* 60.) quizzes an orator who swayed his body to and fro while speaking, by saying that he made use of a *linter* for his pulpit. The example represents a Roman soldier transporting wine casks across a river in one of these boats, from the Column of Trajan.

2. A tray or trough employed at the vintage for carrying grapes from the vineyard to the vat in which the juice was trodden out by the feet, doubtless so named from its resemblance in form to the boat just described. Cato, *R. R.* xi. 5. Tibull. i. 5. 23. Virg. *Georg.* i. 262.

LIN'TEUM (ὀθόνη). Generally, any cloth made of *linen;* but Pliny (*H. N.* xii. 22.) applies the same term to *cotton* fabrics. Specially, a *towel,* napkin, or handkerchief (Plaut. *Most.* i. 3. 110. Catull. xii. 3. 11. 14.), same as SUDARIUM; a curtain to close the sides of a *lectica,* or palanquin (Mart. ii. 57.), same as PLAGULA; the sail of a ship, which was made of strips of cloth sewed together (Virg. *Æn.* iii. 686. Liv. xxviii. 45.), same as VELUM.

LINTRA'RIUS. One who rows a *linter.* Ulp. *Dig.* 4. 9. 1.

LINTRICU'LUS. (Cic. *Att.* x. 10.) Diminutive of LINTER.

LI'NUM (λίνον). *Flax;* thence anything made with flax; as, a sewing thread (Celsus, vii. 14.); a fishing line (Ovid. *Met.* xiii. 923. LINEA. 1.); a string of pearls (Tertull. LINEA, 5.); a string bound round the tablets (*tabellæ*) upon which letters or any other document were written, and then tied in a knot over which the seal was affixed (Cic. *Cat.* iii. 5. Plaut. *Bacch.* iv. 3. 79—111.); a net, the meshes of which were made of string. Ov. Virg. Juv.

LITERA'TUS. *Marked* or *lettered;* especially applied to any object of use or ornament which has the maker's or owner's name inscribed upon it (Plaut. *Rud.* iv. 4. 111. 114.

Ib. ii. 5. 21.), as in the annexed and many other articles, found at Pompeii. The letters engraved upon the handle are L. ANSIDIODO.

2. *Branded;* meaning a slave marked on the forehead for thieving or running away (Plaut. *Cas.* ii. 6. 49.); also termed *inscriptus, notatus, stigmosus.*

3. *Lettered;* meaning versed in letters; applied to an educated slave, whose literary knowledge and acquirements were turned to account by his master in a variety of ways, as a librarian, reader, amanuensis, secretary, &c. Orbilius *ap.* Suet. *Gramm.* 4.

4. (γραμματικός). A *grammarian; i.e.,* a scholar who employs himself in writing notes and commentaries upon the works of other authors. Nepos. *ap.* Suet. *Gramm.* 4.

LITHOSTRO'TUM (λιθόστρωτον.) Literally, *paved with stones;* whence the pavement of a Roman road, which was laid with polygonal blocks of volcanic formation (*silex*); or of any flat open square, like an *area* or a *forum,* which were paved with broad square flags; or the floor of a building, like that of the Pantheon at Rome, which is formed with slabs of porphyry and jaune antique; were all *lithostrota* in a generic sense. But the word is mostly applied, in the passages which remain, to the various kinds of ornamental pavements which go by the common name of *mosaic* with us; more especially to those which were composed of small pieces of *stone* or *marbles* of natural colours, as contradistinguished from those which were made of glass or composition, artificially stained to imitate different tints. Varro, *R. R.* iii. 1. 10. Plin. *H. N.* xxxvi. 60. Capitol. *Gord.* 32. and the various names enumerated in the Classed Index.

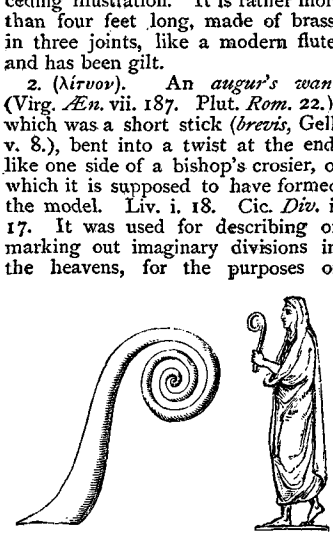
LIT'ICEN. One who plays the trumpet called *lituus.* (Varro, *L. L.* v. 91. Cato, *ap.* Gell. xx. 2. Ammian. xiv. 2.) The *liticines* formed a corporation (*collegium*) at Rome; and the instrument they played, as well as the costume which they wore, is exhibited by the annexed figure, from a sepulchral marble, having the following inscription underneath — M.

JULIUS VICTOR EX COLLEGIO LITICINUM. The piece of drapery over the front of the chest is singular; but a Roman soldier, on a bas-relief published by Du Choul (*Castramet. des Romains*), wears a cape of the same description.

LITUUS. A brass trumpet, with a long straight stock, like the *tuba*, but furnished at its furthest extremity with a curved joint, like the *buccina* or *cornu*. (Festus, *s. v.* Gell. v. 8. Sen. *Œd.* 734. *aduncо ære.* Hor. Ovid. Cic. Virg.) The engraving represents an original dis-

covered in clearing the bed of the river Witham, near Tattershall, in Lincolnshire, which, it will be perceived, resembles precisely the instrument held by the *liticen* in the preceding illustration. It is rather more than four feet long, made of brass, in three joints, like a modern flute, and has been gilt.

2. (λίτυον). An *augur's wand* (Virg. *Æn.* vii. 187. Plut. *Rom.* 22.); which was a short stick (*brevis*, Gell. v. 8.), bent into a twist at the end, like one side of a bishop's crosier, of which it is supposed to have formed the model. Liv. i. 18. Cic. *Div.* i. 17. It was used for describing or marking out imaginary divisions in the heavens, for the purposes of



divination; and received its name from a certain resemblance which it bore to the military instrument last described (Porphyr. *ad* Hor. *Od.* i. 1. 23. Gell. *l. c.* Orelli *ad* Cic. *l. c.*); but in works of art, the end of it is not formed with a gentle curve, like the trumpet and the shepherd's crook (*pedum*), but is always twisted into a spiral shape, like the annexed examples; one of which represents the instrument itself, from the frieze of an ancient temple under the Capitol at Rome (supposed temple of Saturn), and the other, an augur with the *lituus* in his hand, from a medal of M. Antoninus.

LIXÆ. Camp followers; persons of free birth, who followed an army into the field with the object of supplying the soldiery with goods and provisions of various kinds, as a source of individual profit. Liv. xxxix. 1. Val. Max. ii. 7. 2.

2. By Apuleius (*Met.* i. p. 18.), servants or attendants upon a magistrate, such as the lictors.

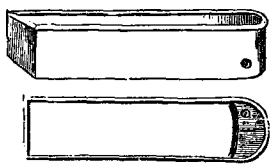
LOCA'RIUM. The price or the sum paid for lodgings at an inn or lodging house. Varro, *L. L.* v. 15.

LOCA'RIUS. One who makes a profit by relinquishing his seat at a place of public entertainment, such as the circus, theatre, &c., to another who arrives too late to find room. Mart. v. 24.

LOCELLUS. Diminutive of LOCULUS. Mart. xiv. 13. Pet. *Sat.* 140. Val. Max. vii. 8. 9. Any small box or case.

LOCULAMEN'TUM. Generally, any case, receptacle, or locker divided into separate compartments (Vitruv. x. 9. 5. and 6.); thence more specially, and in the plural, an open bookcase covering the sides of a room from top to bottom, and divided into a number of separate compartments, or, as we should say, a *set of book shelves* (Senec. *Tranquill.* 9.); also, a set of nests in a dove-cote or pigeon-house (Columell, viii. 8. 3.); and a hive for bees. Id. ix. 12. 2.

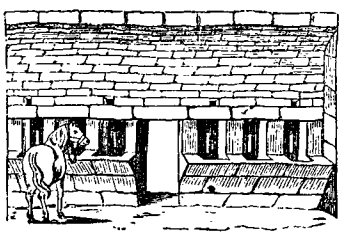
LOC'ULUS. A *coffin*, in which



the body was deposited entire, when not reduced to ashes on the funeral pile. (Justin. xxxix. 1. Plin. *H. N.* vii. 16. Id. vii. 2.) The illustration represents a coffin of baked clay, with the plan of the interior underneath, in which the shaded part is a raised sill for the head of the corpse to rest upon; and the round hole, a receptacle for aromatic balsams, which were poured into it through a corresponding orifice on the outside of the shell. A marble coffin of more elaborate design is introduced at p. 196.

2. A common wooden box, in which the dead bodies of poor people and criminals were carried out. Fulgent. Planc. *s.* Sandapila.

3. A crib or compartment in a manger, whether of stone, marble, or wood, in which the allowance of each animal was separately deposited,



in order that a greedy horse might not poach upon its neighbour, as shown by the annexed example, which represents the interior of an ancient stable in the bay Centorbi, in Sicily. Veg. *Vet.* ii. 28. 4.

4. A small cabinet, box, or case, divided into separate compartments; such as we should call a *desk;* in which money, keys, valuables, and things of small size were deposited for safe custody. Hor. *Ep.* ii. 1. 175. Juv. i. 89. Plin. *H. N.* xiv. 14.

5. A case divided into separate compartments, in which the Roman boys carried their books, writing materials, and other necessaries to school. Hor. *Sat.* i. 6. 74.

LODI'CULA. Diminutive of

LO'DIX. A coarse and rough sort of blanket, chiefly manufactured at Verona (Mart. xiv. 152.); used as an outside wrapper (Suet. *Aug.* 83.); as a counterpane for a bed (Juv. vi. 195.); and as a rug for the floor. Pet. *Sat.* 20. 2.

LOGE'UM (λογεῖον). (Vitruv. v. 7.) Properly, a Greek word, for which the Latin expression is PULPITUM; which see.

LOMEN'TUM. A wash or paste for the skin, made of bean meal and rice worked up together, which the Roman ladies applied to their faces for the purpose of taking out wrinkles, and giving a clear tint and smoothness to the skin. Mart. iii. 42. Compare Pallad. xi. 14. 9.

LONGU'RIUS. A very long straight pole, employed for making divisions or fences in a meadow (Varro, *R. R.* i. 14. 2.); as a swinging bar for separating the horses in a stable, which the ancients did not divide into stalls (Varro, *R. R.* ii. 7. 10.); as a handle for the *falx muralis* (Cæs. *B.* iii. 14.); or, indeed, for any purpose to which such an object was adapted.

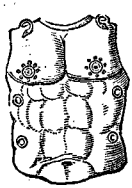
LORA. See LURA.

LORA'RIUS. A slave who inflicted the punishment of flogging upon his fellow slaves with twisted ropes or thongs of leather, at the command of his master. A character of this kind was frequently introduced upon the Roman comic stage (Gell. x. 3. 8. Plaut. *Capt.* Act. i. Sc. 2.), and is exhibited in the illustration annexed, from a marble bas-relief, representing a scene from

some play. The entire composition contains three more figures, a young girl playing the double pipes, and two old men, one of whom, the master of the slave, is about to chastise him in a fit of anger with his stick, but is held back by his friend; whilst the slave, in flying from his master, falls into the hands of the *lorarius*, who is represented with a twisted thong in his raised arm, with which he is about to punish his crouching comrade.

LORICA (θώραξ). The term used generally to designate a piece of defensive armour, which covered the breast, back, belly, and sides as far as the waist; including the *cuirass* or corselet of leather or metal, plain, scaled, laminated, ringed, and quilted; the coat of mail; and the loose doublet, or flexible linen shirt; all of which are separately described in the following paragraphs:—

1. (γυαλοθωραξ). The Greek cuirass of the most ancient period, made out of two separate and distinct pieces



of metal, modelled to the form of the owner; one of which fitted the breast and upper region of the belly, the other the back and loins; the two being fastened upon the person by a number of clasps or buckles (*fibulæ*, περόναι) down the sides, and with a shoulder strap or epaulette across the top of each shoulder. Each of these plates was termed a γύαλον. The illustration represents a pair of bronze originals discovered in a tomb at Pæstum; but it would appear that Pausanias had never seen a cuirass of this kind, excepting in pictures (Paus. x. 26. 2.); a remarkable proof of the value and antiquity of the specimen here copied.

2. (θώραξ στάδιος or στατός). The cuirass usually worn by generals and superior officers, both Greeks and Romans, subsequently to the Homeric period; so termed because it would stand by itself when taken off and placed upon the ground. Like the last mentioned, it was in reality formed of two pieces, but on an improved principle, being joined together by the armourer on the right side with hinges (γίγγλυμοι), made by inserting a pin through a series of sockets, so that they would open and shut for putting off or on with convenience and expedition. The joinings are clearly shown by the annexed engraving, from an equestrian statue of N. Balbus found at Herculaneum; and upon a statue of the Pio-Clementine Museum (iii. 11.), similarly accoutred, they are represented with equal distinctness and precision. The cuirass, as here exhibited, which was made of very thick leather, bronze, or other metals, constitutes the *lorica* itself; but the abdomen, the thighs, the deltoid muscle, and the arm-pits, which would be completely exposed when the arm was raised above the level of the breast, were protected by a series of leather straps (πτέρυγες), usually

appended to it round the arm-holes and lower rim of its two plates, which fell over the upper part of the arm, like a sleeve, and over the thighs, like a kilt, as exhibited in the illustration *s.* LEGATUS.

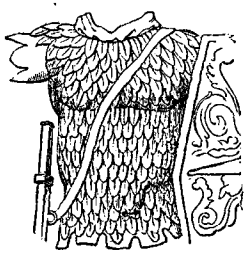
3. (*θώραξ λεπιδωτός*). A corselet of scale armour in which the scales (*squamæ*, Virg. *Æn.* ix. 707 .xi. 487. Sil. Ital. i. 527.), composed of horn or metal, and sewed on to a basis of leather or quilted linen, were formed to imitate the *scales of a fish* (*λεπίς*), which are mostly circular at their bottom edges, and overlap one another

in regular succession, as in the annexed example, from one of the trophies on Trajan's Column.

4. (*θώραξ φολιδωτός*). A corselet of scale armour, made of the same materials as the last, similarly attached, but having its scales formed to imitate those of a serpent (*φολίς*.

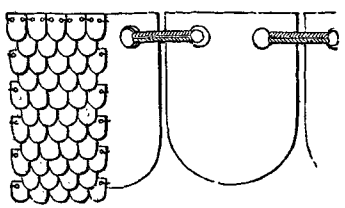
Compare Ov. *Met.* iii. 63. Prudent. *Hamart.* 423. *squamosum thoraca de pelle colubræ*), which are mostly angular at their extremities, and overlap in a lozenge shape, so that one of the angles points downwards in the manner exhibited by the example, from the Column of Antoninus, which resembles exactly the scales of the rattlesnake, the common viper, and many other reptiles.

5. *Lorica plumata.* (Justin. xli. 2.) A corselet of similar character to the two preceding, but having the plates of metal which cover it formed to imitate the feathers of a bird (*plumæ.* Virg. *Æn.* xi. 770. Sallust. *Fragm. ap.* Serv. *ad l.*), instead of



scales, as exhibited by the annexed example, from the Arch of Trajan, now inserted on the Arch of Constantine; in which it will be observed that the plates are not so angular at their extremities as the last example, nor so regularly disposed as the one which precedes it.

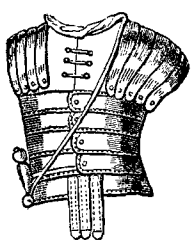
6. *Lorica serta*, or *hamis conserta.* (Nepos. xi. 1. Virg. *Æn.* iii. 467. v.



259. Sil. Ital. v. 140.) A corselet also of scale armour, but in which the

plates of bone or metal, instead of being sewn on to a leather or quilted jerkin, were fastened to one another by means of wire rings or hooks (*hami*); of which the illustration affords a specimen from an original fragment found at Pompeii. The plates are of bone; and each has two holes near the upper edges, through which the connecting wire link is passed, as shown on a large scale by the right-hand part of the engraving; but when the parts are put together, these are covered and protected by the circular end of another plate which laps over them, as shown by the smaller pattern on the left hand.

7. A cuirass, formed by two broad plates of metal across the chest, and long flexible bands (*laminæ*) of steel over the shoulders, and round the waist; so arranged, that while they fitted closely to the shape of the wearer, they would adapt themselves to all his motions by slipping under and over one another, as the arms were raised, or the body bent, as shown by the annexed example, from the Column of Trajan. The characteristic name by which cuirasses of this kind were distinguished has not



survived; but the object itself is of very common occurrence on the triumphal arches and columns. It appears to have constituted the ordinary armour of the common legionary soldier under the empire; for it is never worn by the superior officers, but always by the gregarians, whose rank is understood from the duties they perform when not engaged with the enemy; such as felling timber for stockades, building forts, transporting provisions, &c. Some writers have recognised this as the cuirass of serpents' scales (φολιδωτός. No 4.), to which it does not possess sufficient resemblance.

8. (θώραξ ἀλυσιδωτός). A shirt of *chain mail*, formed by a regular series of links, connected together into a continuous chain (ἄλυσις; *molli lorica catena*, Val., Flacc. vi. 233). It was worn by the *hastati* under the republic (Polyb. vi. 23.); and is represented on some of the cavalry soldiers in the slabs which were removed from the Arch of Trajan to decorate

the one built by Constantine near the Coliseum, as well as on the annexed figure, from the Column of Antoninus; in which the minuteness of the touches, as well as the close and elastic fit of the shirt, are evidently intended to characterise a coat of chain mail.

9. *Lorica lintea* (θώραξ λίνεος). A loose jacket of linen, several folds thick, steeped in vinegar and salt (Nicet. Choniat. *Script. Byzant.* p. 247. Paris. 1647.); more especially worn by the Oriental nations, but also adopted by the Greeks and Romans (Nepos, *Iphicr.*

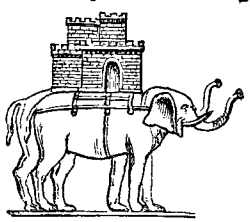
1. Suet. *Galb.* 19. Liv. iv. 20. Arrian. *Tact.* p. 14.). It is frequently represented on the columns of Trajan and Antonine, similar to the example, as a long doublet, reaching below the hips, easily yielding as the body bends, and fitting rather loosely on the figure.

10. In a general sense, the word is also applied to any thing which serves as a covering, protection, or defence for what is behind or under it; such as the coating of cement upon a wall (Vitruv. ii. 8. 18. vii. 1. 4.), and a breastwork which serves as a screen or fortification (Tac. *Ann.* iv. 49. Compare Veg. *Mil.* iv. 28.); &c.

LORICA'TUS (*τεθωρακισμένος*). Armed with a cuirass, corselet, or coat of mail, as described in the various paragraphs of the last article, and shown by the woodcuts, pp. 144. 159. 178. 330., and many others in the course of these pages.

2. *Loricatus eques.* (Liv. xxiii. 19.) Same as CATAPHRACTUS.

3. *Loricatus elephas.* (Hirt. *B. Afr.* 72.) An elephant equipped for battle, by having a breast-work, or tower for armed men upon his back, like the annexed example, from an engraved



gem. It is obvious that the almost impenetrable hide of this animal would not require the assistance of armour, like the horse; and Polybius (*Fr. Hist.* 22.) uses the diminutive *θωράκιον* (*loricula*) for the breast-work of a tower on an elephant's back.

4. Coated with cement. Varro, *R. R.* i. 57. 1.

LORI'CULA (*θωράκιον*). Diminutive of LORICA; especially a slight breastwork or fortification. Hirt, *B. G.* viii. 9. Veg. *Mil.* i. 57.

LORUM (*ἱμάς*). In general, any strap or throng of leather; whence applied more specially in the following senses:

1. The rein of a bridle for riding or driving. Virg. Ov. Juv. See FRENUM, HABENA.

2. A long rein or rope with which the ancient huntsman used to keep in his dog, whilst tracking the lair of a wild beast. Its object was to prevent the hound from ranging, from starting his prey too soon, and from closing with it before the huntsman could

come up to his assistance. It was of considerable length, which is indicated by the coils in the annexed example, from a sepulchral marble in the Museum of Verona; and the dog by this means also led on his master at a convenient distance to the lair, which he traced by scent. Plin. *H.N.* viii. 61. Grat. *Cyneg.* 213. Senec. *Thyest.* 497.

3. The leathern *bulla* and thong which attached it to the neck; worn by the children of plebeians. Plin. *H.N.* xxxiii. 4. Juv. v. 164. See BULLA, 4.

4. The thong by which a *lectica* was suspended upon the poles (*asseres*), which rested upon the shoulders of the bearers (Mart. ii. 57.), as explained and illustrated *s.* ASSER, 1.; also by which any burden was sus-

pended from the *phalanga* (Vitruv. x. 3. 7 and 8.), as explained and illustrated *s.* PHALANGA and PHALANGARII.

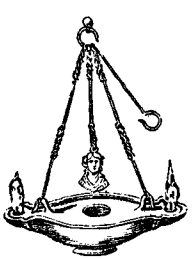
5. The leather thong by which a boxing-glove was fastened round the arm. Prop. iii. 14. 9. and illustration *s.* CÆSTUS.

6. A thong of twisted leather with which slaves were punished (Plaut. *Ps.* i. 2. 13. Ter. *Ad.* ii. 1. 28.) by the LORARIUS; which see.

7. The girdle of Venus. Mart. vi. 21. Same as CESTUS.

LUCER'NA (λύχνος). An *oil-lamp*, as contradistinct from *candela*, a candle; generally made of terra-cotta or bronze, with a handle at one end, a nozzle (*myxa*) for the wick (*ellychnium*) at the other, and an orifice in the centre for pouring in the oil. When in use they were intended to be placed upon some other piece of furniture, or on a tall upright stem (CANDELABRUM 2.), or suspended by chains from a lamp-holder (LYCHNUCHUS), or from the ceiling. Of course they were made in a great variety of shapes and patterns, according to the nature of the materials and the taste of the artist who designed them; but however much ornamented, or enriched by fanciful adjuncts and details, they generally preserve more or less of the characteristic form of a boat-shaped vessel, exhibited by the annexed example.

2. *Lucerna bilychnis* (δίμυξος). A lamp provided with two wicks, and consequently with two nozzles, from each of which a separate flame would issue, as in the annexed illustration from an original of bronze. Pet. *Sat.* xxx. 2.



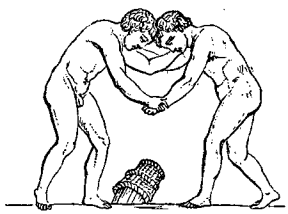
3. *Lucerna polymixos* (πολύμυξος). A lamp with several nozzles or wicks (Mart. xiv. 41.) The annexed example from an original of terra-cotta contains four; but others with five, six, seven, eight, and even twelve and fourteen, have been found in the excavations of Herculaneum and Pompeii.

4. *Lucerna pensilis.* A lamp suspended by a chain (instead of being placed upon a stand, *candelabrum*, like the example No. 2.) from a supporter with branches, or from the ceiling. Pet. *Sat.* 30. 3. and illustrations *s.* LYCHNUCHUS and LYCHNUS.

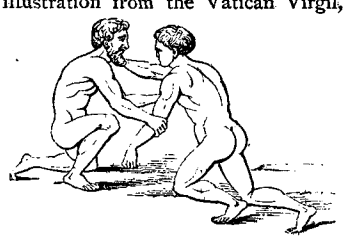
LUCTA, LUCTA'MEN, LUCTA'TIO (πάλη, πάλαισμα). *Wrestling*, one of the games of the Greek palæstra, in which the combatants endeavoured to throw one another on the ground (Ov. *Met.* ix. 33—61. Stat. *Theb.* vi. 830—905.) by every means of bodily exertion, except striking, which was not permitted, or by any trick (Xen. *Cyr.* i. 6. 32.) which their ingenuity could devise. Grace, however, and elegance of attitude and motion were regarded as an important feature in the struggle. (Plato, *de Leg.* 796. Cic. *Orat.* 68.) The wrestling-ground was strewed with sand, and the bodies of the combatants were sprinkled over with fine dust (*haphe*), in order to give them a firmer hold upon their adversaries; which custom is alluded to in the following illustration, by the basket upset upon the ground.

The contest itself was of two kinds; the simplest and earliest in practice being termed *stand-up wrestling* (πάλη ὀρθή. Lucian. *Lexiph* 5.); in which the contest was only carried on as long as both parties kept their footing, as represented in the annexed wood-

cut from a bas-relief of the Vatican Museum; but if one was thrown, his



antagonist permitted him to rise and recommence the struggle, until he met with three falls, which decided the victory. (Senec. *Ben.* v. 3.) The other kind, which was of later adoption, was termed *ground wrestling* (ἀλίνδησις), and had a considerable resemblance to the *pancratium*, for the contest was continued on the ground after one or both parties had fallen, as exhibited by the annexed illustration from the Vatican Virgil,



and until one of them, finding himself unable to rise again, was obliged to acknowledge himself vanquished. Sen. *l.c.*

LUCTA'TOR (παλαιστής). A wrestler. Gell. iii. 15. Senec. *Ben.* v. 3. Ov. *Trist.* iv. 6. 31. See the preceding article and illustrations.

LU'DIA. Originally designated a female who danced and acted in public, like the male *ludius*, in which sense it may be applied by Martial (v. 24.); but latterly it meant the wife of a gladiator (Juv. vi. 266.), as the school which he kept was termed *ludus*.

LUDIMAGIS'TER. A *schoolmaster*, who kept a school in which young persons were instructed in the rudiments of literature. Ascon. in Cic. *Div. Ver.* 14, Cic. *N. D.* i. 26. Mart. ix. 69. x. 62. and illustration *s.* LUDUS.

LU'DIO and LU'DIUS (λυδίων). The original name for a stage-player or mimic dancer (Liv. vii. 2.); but afterwards connected with a sentiment of depreciation, such as is conveyed by our expression, strolling player; for the name is applied to those who danced and acted in the public streets (Ov. *A. Am.* 112.), or in the Circus, for the amusement of the populace (Suet. *Aug.* 74.), in which jugglers, fortune-tellers, tumblers, and persons of that class used to congregate, as they still do upon our race-courses.

LUDUS. Literally, a game, sport or pastime, more especially such as were invented for the purpose of assisting to develop the powers of the mind or body; whence the same name is given to the place where the necessary discipline or exercises were gone through, which all attainments, whether intellectual or physical, require.

1. *Ludus literarius*, or simply *ludus* (διδασκαλεῖον). A school for the in-

struction of youth, to which the children of both sexes and all classes were sent when old enough, public education being thought preferable amongst the ancients as well as ourselves, to private tuition. (Festus *s.* Schola. Cic. *Fam.* ix. 18. Plaut. *Pers.* ii. 1. 6. Id. *Merc.* ii. 2. 32.) The illustration represents the interior of a school-room at Herculaneum, from a painting discovered in that city, in which both boys and girls are taught together, as in Martial ix. 69.

2. *Ludus gladiatorius.* An establishment in which a company of gladiators were trained and taught the practice of their art, under the instruction of the *Lanista.* Suet. *Jul.* 31. Cæs. *B. C.* i. 14.

3. *Ludus fidicinus.* A school in which instrumental music was taught. Plaut. *Rud.* Prol. 43.

4. *Ludus Trojæ.* The Trojan game; a sort of review or sham-fight exhibited by young persons of good family on horseback. Tac. *Ann.* xi. 11. Suet. *Aug.* 43. Virg. *Æn.* v. 448.—587); also called DECURSIO, which see; the medal used to illustrate that word bears the inscription DECURSIO LUDUS TROJÆ.

5. *Ludus latrunculorum.* A game of skill having considerable resemblance to our draughts; described *s.* LATRO 2.

6. *Ludus duodecim scriptorum.* A game of skill approximating to our *backgammon.* See ABACUS, 2.

7. Under the general name of *ludi* the Romans also included chariot-races, gladiatorial combats, and theatrical representations, which were exhibited on certain festivals in honour of the gods, or given by wealthy individuals as an entertainment to the public.

LU'MINAR. Probably a window-shutter (Cato, *R. R.* 14. Cic. *Att.* xv. 26); but the interpretation, as well as the readings, in both passages are uncertain.

LUNA (*ἐπισφύριον*). An ornament in the shape of a half moon, which the Roman senators wore upon their boots. (Juv. vii. 193. Stat. *Sylv.* v. 2. 28.) Considerable difference of

opinion formerly existed amongst scholars respecting the actual meaning of this term; but it is now generally admitted to have been a buckle of ivory or silver, which joined together the sides of the shoe, just above the ankle (Viscont. *Inscript. Triop.* p. 83. seqq.), as the Greek name implies, and as shown by the right-hand figure in the annexed engraving, from a statue published by Balduinus (*de Calceo*, p. 69.), after Casali. The right-hand figure is copied from an ivory ornament found in the Roman catacombs, which is believed to be an original senatorial *luna.*

LUNA'TUS. Ornamented with the senatorial *luna;* of the shoe (Mart. i. 50. *pellis;* of the foot (Id. ii. 29. 31. *planta*); as shown by the preceding illustration.

2. Shaped like a half moon; of the Amazonian shield, which is hollowed into the form of a crescent (Virg. *Æn.* i. 490. and illustration *s.* PELTA); hence *agnem lunatum* (Stat. *Theb.* v. 145.), a body armed with such shields.

LU'NULA. Diminutive of LUNA. A small ornament in the form of a half moon, worn by women suspended from their necks (Isidor. *Orig.* xix. 31. Tertull. *Cult. Fœm.* 10.); and by children as a token, amulet, or plaything. Plaut. *Ep.* v. 1. 33. and illustration *s.* CREPUNDA, where it is seen amongst other objects round a child's neck.

LUPA'NAR and LUPANA'RIUM (*πορνεῖον*). A receiving-house for the accommodation of immoral characters, kept by the procuress (*leno*), who let out separate chambers

(*cellae*) to the women frequenting it. Juv. vi. 121—8. Quint. v. 10. 39. Ulp. *Dig.* 4. 8. 21.

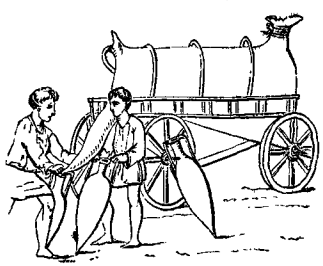
LUPA'TUM (στόμιον πριονωτόν). (Pollux. x. 56.) A very severe kind of snaffle-bit surrounded with pricks or jags (ἐχῖνοι, τρίβολοι. Pollux. i. 148.), like the teeth of a wolf, from which it took the name (Serv. *ad* Virg. *Georg.* iii. 208.); and, in consequence, usually characterized by the epithet *durum*. Virg. *l. c.* Ov. *A. Am.* i. 2. 15. Hor. *Od.* i. 8. 6. Stat. *Theb.* iv. 730.

LUPUS (λύκος). Same as LUPATUM. Ov. *Trist.* iv. 6. 4. Stat. *Ach.* i. 281. Plut. ii. 641. F.

2. A small straight-handled saw. Pallad. i. 43. 2. Same as SERRULA MANUBRIATA.

3. *Lupus ferreus.* A sort of grappling iron, employed in the defence of fortified places to seize upon the beam of a battering-ram (*aries*), and break the force of its blows by diverting it from the proper direction. Liv. xxviii. 3. Veg. *Mil.* ii. 25. iv. 23.

LURA. Properly *the mouth* of the large leathern sack or skin called *culeus*, in which wine and oil were transported from place to place, as

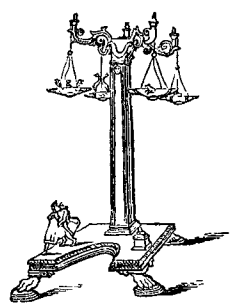


exhibited in the annexed cut from a Pompeian painting; or of a common wine-skin (UTER, and the illustration there given); whence it was also used to signify the skin itself, or a leathern bag. Festus *s. v.* Auson. *Perioch. Od.* 10.

LUSTRUM. A solemn purification or expiatory offering, made by the censors every five years, upon their retirement from office, on behalf of the whole people; at which a sow, a sheep, and an ox, were conducted three times round the assembled multitude in the Campus Martius, and afterwards sacrificed. Liv. i. 44. xxxv. 9. xlii. 10.

LYCHNU'CHUS (λυχνοῦχος) Properly a Greek word, which in that language appears to have designated more particularly a contrivance in the nature of our *candlestick;* viz., a stand into which a candle or torch was inserted, in order to keep it in an elevated and upright position (CANDELABRUM, 1.); or a lantern in which an oil lamp (*lucerna*, λύχνος) was placed for the convenience of transport (LATERNA); for the passages which allude to the manner of using it express the action of putting the light in or taking it *out* of a stand or case—ἐνθεὶς τὸν λύχνον, Pherecr. Δουλ. 5. ἐξελὼν ἐκ τοῦ λυχνοῦχου τὸν λύχνον. Alex. Κηρυττ. 1.

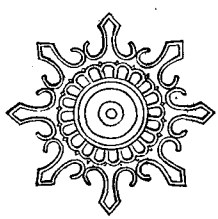
2. The Latin word *lychnuchus* has a signification somewhat differing from its Greek original, and contradis-



tinct from CANDELABRUM, being used to designate a *lamp-stand* adapted for holding *many lamps* (Suet *Jul.* 47. Id. *Dom.* 4. Cic. *Q. Fr.* iii. 7.); whereas the *candelabrum* only supported one. A great number of contrivances of this kind have been

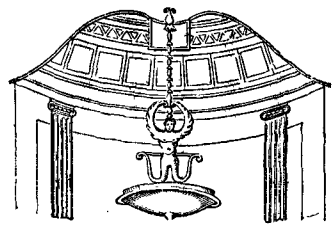
discovered in the excavations of Herculaneum and Pompeii, of various forms and designs, from one of which our illustration is copied; but they all possess this characteristic feature, that the lamps are suspended from them by chains, as in the example, instead of being placed upon a flat plate (*superficies*), as is the case with the *candelabra.* This peculiarity may also be taken into account as marking a difference between the two objects, and the words by which they were respectively named.

3. *Lychnuchus pensilis.* A stand supporting several lamps, suspended, like our chandeliers, from the ceiling, (Plin. *H. N.* xxxiv. 8.) The illustration represents the upper surface



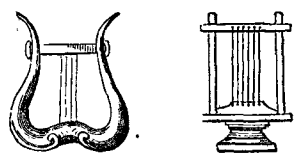
of one of these pendant lamp-stands of marble, in the Villa Borghese, which carried eight lamps at least, one from each of the cross-hooks round its margin. The surface is flat, and without any orifice. The small circle in the centre shows a portion still remaining of the iron bar, by which it was suspended; and the eight other projecting points may have served for placing additional lamps upon, when required.

LYCH'NUS (λύχμος). Properly a Greek word which in that language signifies any portable light, including also the stand or case, a candlestick or lamp for instance, in which it was placed. (Herod. ii. 62. 133. Aristoph. *Nub.* 56.) But the Romans appear to have adopted the word in a more special sense, to indicate a light or lamp suspended from the ceiling, as in the annexed example, from a paint-



ing discovered in the villa Negroni, at Rome; for the *lychnus* is expressly mentioned as a pendant light by most of the writers who use the term. Ennius *ap.* Macrob. *Sat.* vi. 4. *dependent lychni laquearibus;* copied by Virgil, *Æn.* i. 730. Lucret. v. 296. *pendentes lychni;* Stat. *Theb.* i. 521. *tendunt vincula lychnis,* &c.

LYRA (λύρη). A *lyre;* a small and very ancient stringed instrument, the invention of which is fabulously attributed to Mercury, though it was undoubtedly introduced into Greece through Asia Minor from Egypt. The cords were open on both sides,



without any sounding-board, and varied in number from three to nine. It was sounded with both hands, one on each side; or with a quill (*plectrum*) in one hand and the fingers of the other; being placed upon the knees if the player was in a sitting position, or suspended by a band over the shoulder if erect. The form of the frame would naturally be varied according to the taste or fancy of the maker; but without destroying the leading characteristics of the instru-

ment, as shown by the difference in the two examples introduced, both of which are from sepulchral paintings; the one on the left representing a tetrachord, *i. e.*, with four strings; the other, a hexachord, with six.

LYR'ICEN. Same as LYRISTES.

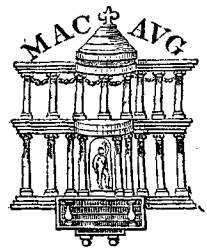
LYRIS'TES (λυριστής). One who plays upon the lyre (Plin. *Ep.* i. 15.); which was done either by twanging the strings with both hands, like a harp in the manner represented by the left-hand figure in the illustration

from a statue of Apollo in the Vatican; or by striking them with a small quill *(plectrum)* held in one hand, and the fingers of the other, as performed by the female figure on the right side of the illustration, from a Roman fresco painting, also preserved in the Vatican. The female player was termed *Lyristria.* Schol. Vet. *ad* Juv. xi. 162.

M.

MACELLA'RIUS (ὀψοπώλης). A *victualler*, or one who kept a *cook's shop*, as contradistinct from *Lanio*, the meat-purveyor. (Varro, *R. R.* iii. 2. 11.) He dealt in provisions of every description, flesh, fish, and fowl (Suet. *Vesp.* 19. Compare Plaut. *Aul.* ii. 8. 3—5.) which he sold ready cooked (Suet. *Jul.* 26). His shop was termed *taberna macellaria*, and his trade regarded as one of the lowest, *sordidissimæ mercis.* Val. Max. iii. 4. 4.

MACE'LLUM (μάκελλον). An enclosure or building which served as a market, in which all kinds of provisions, fish, flesh, poultry, game, and vegetables were sold (Varro, *L. L.* v. 147. Plaut. *Aul.* ii. 8. 3. Suet. *Jul.* 43.), and probably ready dressed; for in early times when cooks were not regularly kept in private families, each person hired one from the *macellum* when his services were required. (Plin. *H. N.* xviii. 28.) It differs, however, from the *forum*, which was an open area surrounded by colonnades, and in which the market was held upon stated days in each week, and supplied with various kinds of manufactured articles, as well as all descriptions of agricultural produce. There were two edifices appropriated for this purpose in the city of Rome, one on the Esquiline, called *Macellum Livianum;* the other on the Cœlian, called *Macellum Magnum*, surrounded



with two stories of columns, and covered in the centre with a high dome (*tholus*, Varro, *ap.* Non. *s.* Sulcus, p. 448.), which is represented by the annexed woodcut from a medal of Nero, by whom it was, perhaps, restored, or decorated, or enlarged. The square platform in front upon two legs represents a tray or stand *(mensa)* upon which the provisions were set out; and the two objects upon it, on either side, which in our engraving look like balusters, from imperfect

delineation, are in the original clearly meant for a pair of scales.

MACER'IA (*μάκελον*). A rough wall or enclosure to a vineyard, garden, paddock, &c. (Isidor. *Orig.* xv. 9. 4. Cic. *Fam.* xvi. 18.) These were either made of irregular stones, put together without mortar (Serv. *ad* Virg. *Georg.* ii. 417.), or sometimes of brick, both baked and raw; as well as of earth and small stones rammed into moulds, like what is now termed pisé. Varro, *R. R.* i. 14. 4.

MACHÆ'RA (*μάχαιρα*). A sword which has only one edge (Isidor. *Orig.* xviii. 6. 2.); consequently, in an especial manner, adapted for cutting rather than thrusting; as the passages in which the word occurs, with any context to illustrate the manner of using it, also distinctly imply an operation like that of chopping or cleaving. (Plaut. *Mil.* ii. 5. 51. Suet. *Claud.* 15. Senec. *Ben.* v. 24.) By the Homeric Greeks it was worn next to the sword-sheath,

and employed as a hunting-knife, for sacrificing animals, and cutting up meat at table; but it came originally from the Oriental nations, who are especially characterised for the use of it (Æsch. *Pers.* 56.). It is, moreover, distinguished from the leaf-shaped, two-edged, cutting and thrusting sword (*ξίφος gladius*, Xen. *Symp.* ii. 11. Plato, *Symp.* p. 190. A.). All these circumstances induce a belief that the *machæra* was similar to the hunting-knife (*culter venatorius*); and that its peculiar form is exhibited in the annexed woodcut from an engraved gem (Agostini. ii. 26.), on which it is used by a gladiator, evidently of a foreign race; as it likewise is by a *bestiarius* contending with a leopard in a Roman bas-relief inserted at p. 83.

MACHÆ'RIUM (*μαχαίριον*, *μαχαιρις*). Diminutive of MACHÆRA. A fishmonger's knife (Plaut. *Aul.* ii. 9. 1.); surgeon's knife (Aristot. *Gen. An.* v. 8. 13.); barber's razor (Aristoph. *Eq.* 413.); all which senses imply a form of instrument similar to the one described and exhibited in the last article, and thus confirm the suggestion there made respecting its particular formation.

MACHÆROPH'ORUS (*μαχαιρόφορος*). Armed with the hunting-knife (*machæra*), as characteristic of foreign nations (Cic. *Q. Fr.* ii. 10.); the Egyptians (Herod. ix. 32.); Persians (Æsch. *Pers.* 56.); Thracians (Thucyd. ii. 96.)

MA'CHINA (*μηχανή*). A general term, like our *machine*, comprising every sort of artificial contrivance invented by men to assist them in their operations, or which is itself made to perform the part of an agent; as for raising or drawing weights (Vitruv. x. 1.); erecting columns (Cic. *Verr.* ii. 1. 55.); drawing vessels on shore (Hor. *Od.* i. 4. 2.); discharging missiles (Liv. Sall. &c.); a scaffolding for builders and decorators (Ulp. *Dig.* xiii. 6. 5. Plin. *H. N.* xxxv. 37.); a stand upon which slaves were exposed for sale (Q. Cic. *Pet. Cons.* 2.), &c.; all of which are described and illustrated under the special names by which they were designated.

MACHINAMEN'TUM. (Liv. Tac. Cels.) Same as MACHINA.

MACHINA'RIUS. Any one who works upon a scaffolding (Paul. *Dig.* 9. 2. 31.); but more frequently used as an adjective to express that which is worked by, or itself works with, machinery; as *mola machinaria* (Apul. *Met.* vii. p. 143.), a corn-mill driven by cattle (see MOLA 2.); *asinus machinarius* (Ulp. *Dig.* ii. 6. 7.), an ass which works a mill.

MACROCHE'RA. A word coined out of the Greek *μακρόχειρ*, which means long-armed; whence used to designate a tunic with long sleeves (Lamprid. *Alex. Sev.* 33.);

only another term for CHIRIDOTA, which see.

MACROCO'LUM or MACROCOL'LUM. Paper of the largest size, such as we might call *royal*. (Cic. *Att.* xvi. 3. xiii. 25. Plin. *H. N.* xiii. 24.) It is not clear whether this paper was manufactured in one large sheet, or made by glueing several ordinary sheets into one; nor whether the name was formed from κῶλον, a limb, or κόλλα, glue, with the adjective μακρός affixed.

MAC'ULA. The *mesh* of a net. Ov. *Her.* v. 19. Varro, *R. R.* iii. 11. 3. Cic. *Verr.* ii. 5. 11. RETE.

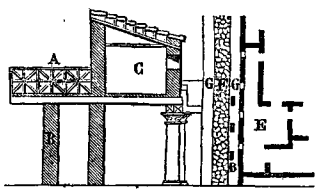
MÆAN'DER, MEAN'DROS, or MÆAN'DRUS (μαίανρος). A Greek ornament designed, as it were, in imitation of the peculiarly winding course of the river Meander, from which it derived its name. (Festus *s. v.* Serv. *ad* Virg. *Æn.* v. 250. Strabo xii. 7. 15.) It is often employed as a border for dresses, round the edges of fictile vases, and as an architectural decoration; of which latter kind the annexed

example affords an instance, from a small brick building near Rome, which goes by the name of the temple *del Dio Redicolo*.

MÆ'LIUM. See MELIUM.

MÆ'NAS (μαινάς). Properly a Greek word, signifying a raving woman; whence adopted by the Roman poets for a Bacchante (see BACCHA and illustration) infuriated by the rites of Bacchus (Sil. Ital. iii. 395. Senec. *Troad.* 675.); an enervated priest of Cybele (Catull. 63. 23.); or a prophetess under the excitement of inspiration. Senec. *Agam.* 719.

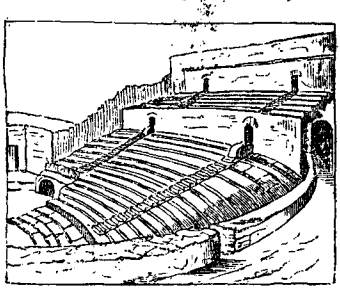
MÆNIA'NUM. A *balcony*; projecting over the street from the upper floor of a house or other building; and supported upon brackets affixed to the external wall, or upon columns planted on the ground. (Festus, *s. v.* Val. Max. ix. 12. 17. Cic. *Acad.* ii. 22.) These balconies were frequently constructed over the colonnades of a forum (Vitruv. v. 1. 2.); or thrown out over the entrance porch of a house (Isidor. *Orig.* xv. 13. 11.), as exhibited by the annexed example, from a house discovered at



Herculaneum, with the ground-plan of the street and adjacent part of the house on the right hand. A. The balcony, springing from the upper story (C); constructed over the entrance (E on ground-plan), and supported upon three square pilasters in file (B B elevation and ground-plan), placed upon the margin of the foot pavement (G), so that it projects to a considerable extent over the roadway (F). At one period, such accessories were prohibited by law in ancient Rome (Ammian. xxvii. 9, 10.), on account of the narrowness of the streets; but by a subsequent building act they were allowed, provided they had an open space, in some cases of ten, in others of fifteen, feet clear from any adjacent building. Impp. Honor. et Theodos. *Cod.* 8. 10. 11.

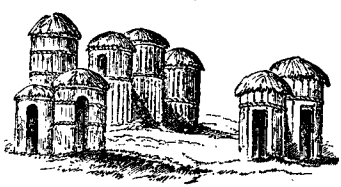
2. In a theatre, amphitheatre, or circus, a *mœnianum* means one entire range of seats, rising in concentric circles between one landing place (*præcinctio*) and another, but divided perpendicularly into a number of compartments (*cunei*) by the flights of steps (*scalæ*) which the spectators descended or ascended to and from their places. (Inscript. *ap.* Marin. *Fr. Arv.* p. 224. seqq.) The number of these varied according to the size

of the building; the Flavian amphitheatre contained three, with a covered portico for women above; the theatre at Pompeii, from which the annexed illustration is taken, had



only two, of each of which a portion, containing three *cunei*, is shown by the engraving; sufficient, however, to elucidate the object, for it will be readily understood that each *mænianum* comprised an entire circuit.

MAGA'LIA and MAPA'LIA. Carthaginian words, designating in the language of that country the cottages of the rural population (Serv. *ad* Virg. *Æn.* i. 420. iv. 259.), which were slight huts made of reeds or cane (Sil. Ital. xvii. 88—89.); sometimes of a circular and conical form, like an oven (Cato, *Orig. ap.* Serv. *l. c.* Hieron. *in prol. Amos*); or at others of an oblong shape, with bulging sides, like the hull of a vessel (Sallust, *Jug.* 211.), both of which models were also of common occurrence in other countries. The Romans described them by the words CASÆ and CASULÆ, where see the

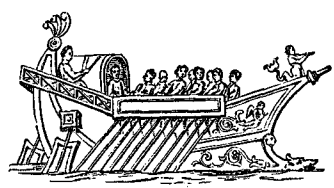


illustrations; and the example here introduced represents a German village of similar huts from the column of Antoninus. Some scholars make a distinction between *magalia* and *mapalia;* thinking that the first word was used to designate the stationary huts of a village, the latter when they were placed upon carriages, and movable from place to place (Heyne *ad* Virg. *Æn.* i. 421.); at all events, the first syllable of *magalia* is long, in *mapalia* short.

MAG'IDA and MAG'IS. A large sort of dish used at table; but of which nothing precise is known. Varro, *L. L.* v. 120. Plin. *H. N.* xxxiii. 52.

MAGIS'TER. A word very generally applied to any person who has a command or authority as the chief over a number of others; *e. g.* *magister populi*, the dictator (Cic. *Fin.* iii. 22.); *magister equitum*, the officer who commanded the cavalry under the dictator (Liv. iii. 27.); *magister morum*, the censor (Cic. *Fam.* iii. 13.)

2. In the navy, the *magister* was an officer answering to our *master;* he directed the navigation of the vessel, gave orders to the steersman, sailors, and rowers; and sat under the tent (*thronus*) at the stern of the vessel, as in the annexed example,



from the Vatican Virgil. (Liv. xxix. 25. xlv. 42.) In the commercial marine he answered to what we call a *skipper*, to whom the charge of the vessel and crew was entrusted by the owners, under whose instructions he acted. (Ulp. *Dig.* 14. 1. 1.) But these accurate distinctions are not always observed.

3. In civil offices the term answers to our *principal, president,* or *chairman of the board;* as, *magister societatis,* the director of a company (Cic. *Fam.* xiii. 9.); *magister vicorum,* a parish overseer, elected by the inhabitants of each *vicus,* to manage the parochial affairs of the district (Suet. *Aug.* 30. *Tib.* 76.); and the chairman or president of any corporate body. Inscript. *ap.* Grut. 489. 10. *ap.* Marin. *Fr. Arv.* n. xv.

4. In private and social life, the *president* at a feast and drinking bout (Apul. *Apol.* p. 556.); also termed *rex convivii, arbiter bibendi,* and συμποσιαρχος by the Greeks. He was elected by a throw of the dice, regulated all the proceedings, fixed the proportions in which the water and wine were to be mixed, the quantity each person was to drink, exacted the fines for breaches of order, and, in short, his word was to be a command. Hor. *Od.* ii. 7. 25. *Sat.* ii. 2. 123. Xen. *An.* vi. 1. 30.

5. *Magister ludi.* (Plaut. *Bacch.* iii. 3. 37.) Same as LUDI MAGISTER.

6. Under the empire, *Magister* was a title given to the chiefs of several departments or offices in the state and Imperial household; as, *magister epistolarum,* a chief secretary who answered letters on behalf of the emperor; *magister libellorum,* who received and answered petitions; *magister memoriæ,* who received the decisions from the emperor's mouth, and communicated them to the parties interested; *magister scriniorum,* who had the custody of all the documents and papers belonging to the emperor; *magister officiorum,* a sort of chamberlain at the Imperial court, who attended and assisted at audiences, &c. (Ammian. Cassiodor. Spartian. Lamprid. Inscript. &c.)

7. The title of *magister militum* or *armorum* was given by Constantine to each of the two generals who respectively commanded in chief over each branch of the army, the infantry and cavalry. (Ammian.)

MAGISTRA'TUS. The *office of a magistrate;* that is, of any person invested with public authority to administer the law. Thus, during the monarchy, the king; under the republic, the dictator, consuls, censors, prætors, ædiles, tribunes of the people, the proprætor and proconsul, as well as the *decemviri litibus judicandis,* had each magisterial authority.

2. A *magistrate;* the title given to any of the officers mentioned in the preceding paragraph, but who were also divided into the following classes, distinguished by a name descriptive of the rank or position which each enjoyed. 1. *Majores;* chief magistrates elected at the *comitia centuriata,* including consuls, censors, and prætors. 2. *Minores;* inferior magistrates appointed at the *comitia tributa,* viz., ædiles, tribunes, and decemvirs. 3. *Curules;* curule magistrates, who were entitled to the honour of a *sella curulis,* comprising dictators, consuls, prætors, censors, and curule ædiles. 5. *Plebeii;* who were originally only chosen from plebeian families; viz. the plebeian ædiles and tribunes of the people. 6. *Ordinarii,* who held office for a fixed period, as the consuls for one year. 7. *Extraordinarii,* who were only appointed upon particular occasions, and for an uncertain period, like the dictator.

MAJU'MA. A *Maying,* or diversion enjoyed by the inhabitants of Rome during the month of May; upon which occasion they descended the Tiber to the sea-board at Ostia, and amused themselves by bathing in the sea. (Suidas.) Though the name is not met with until a late period, it is probable that the practice it designates was by no means a modern one, for it is then spoken of as the revival of an old custom, which had been abolished by law in consequence of the excesses it gave rise to. Impp. Arcad. et Honor. *Cod. Theodos.* 15. 6. 1 and 2.

MALLEA'TOR. One who beats out or condenses any thing with a

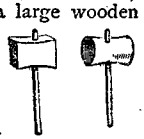
mallet (*malleus*), like a gold-beater, book-binder, striker of a die in coining, &c. Mart. xii. 57. Inscript. *ap.* Grut. 1070. 1.

MALLEA'TUS. Beaten with a mallet, for the purpose of compression, extension, &c.; as, of books (Ulp. *Dig.* 32. 50.); Spanish broom (*spartum*, Columell. xii. 19. 4.

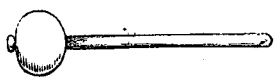
MALL'EOLUS (*σφυρίον*). Diminutive of MALLEUS. Cels. viii. 3.

2. A missile employed for firing the works, shipping, or military engines of an enemy. It consisted of a reed shaft, fitted at the top with a frame of wire-work, like the head of a distaff (see the illustration *s.* COLUS), which was filled with inflammable materials, such as tow steeped in pitch, and had an arrow head affixed to the top, so that the whole figure resembled a mallet, as shown by the subsequent figures. It was set alight before being discharged, and when it reached the object against which it was directed, the arrow head stuck firmly into it, while the tow blazed away, and ignited whatever it had fastened upon. Liv. xxxviii. 6. xlii. 64. Cic. *Cat.* i. 13. Vitruv. x. 16. 9. Veg. *Mil.* iv. 18. Ammian. xxiii. 4. 14.

MALLEUS. (*σφῦρα*). A *mallet; i. e.*, a hammer with a large wooden head, employed by gold-beaters, book-binders, &c., for beating out into fine plates or leaves (Plin. *H. N.* xvi. 84. xiii. 26.); by carpenters, shipwrights, masons, &c., for driving the chisel when the blows require to be fine and tempered (Plaut. *Merc.* ii. 3. 57.); as a beetle for beating out hemp (Plin. *H. N.* xix. 13.); or, in short, for any purpose to which the same object is applied at the present day. Both the examples annexed are copied from the tomb-stones of Roman artizans.



2. A large wooden mallet used by butchers, and by the Popa at a sacrifice, for knocking down the ox before its throat was pierced by the knife of the *cultrarius*. (Ov. *Met.* ii. 625. Suet. *Cal.* 32.) The example is copied from a small structure at



Rome, erected by the Silversmiths' Company as a compliment to Septimius Severus, on which it appears amongst various other implements of sacrifice.

3. A large mallet used by smiths at the anvil, the head of which was

either formed entirely of iron, or of wood bound with iron, as in the annexed example, which represents the mallet used by one of the smiths delineated at p. 283, from a Roman bas-relief, upon a larger scale. Plin. *H. N.* xxxiv. 20. *Ib.* 41.

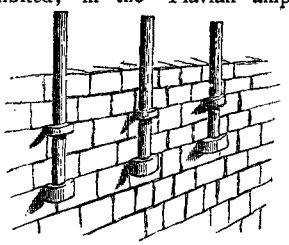
MALLUV'IA and MALLUVIUM (*χειρόνιπτρον*). A *wash-hand basin* (*quasi manu-luvia*, Festus, *s. v.*). The illustration represents a basin upon its stand, with the towel beside it, altogether very similar to a piece of modern furniture, from the celebrated Roman fresco painting in the Vatican, which goes by the name of the Aldobrandini marriage.

MALUS (*ἱστός*). A ship's *mast*, mostly made of fir and of a single pole. Plin. *H. N.* xvi. 76. Ordinary sized vessels carried but one mast (woodcuts, pp. 9. 147.); the larger kinds, especially merchantmen, had two, of the same height, as in the example annexed to this artlcle, from a medal of Commodus, or one considerably smaller and made to rake, as in the

specimen at p. 247.; and an engraved gem of the Stosch collection

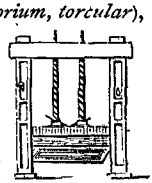
appears to afford an instance of three masts. Wink. *Pierres gravées*, p. 531. No. 41.

2. A mast, or strong wooden pole affixed to the top of the outer wall of a theatre or amphitheatre, from which an awning (*velarium*) was strained over the entire opening of the *cavea*, to shield the spectators from the sun and weather. (Lucret. vi. 110.) The illustration represents the top courses of the external wall of the great theatre at Pompeii, which is furnished with large stone rings to receive the masts in the manner here exhibited; in the Flavian amphi-



theatre at Rome, a more decorated building, consoles which were employed for the same purpose, still remain, and are situated in the same manner as the rings here shown.

3. The upright pillar in a clothes' or wine press (*pressorium, torcular*), which is worked by means of a worm and screw (Plin. *H. N.* xviii. 74.), as shown by the annexed engraving, representing the press employed in the fullers' establishment at Pompeii, from a painting still remaining on a pilaster within the premises.



MAMILLA'RE (ἀπόδεσμος). A bosom band; made of soft leather (Mart. xiv. 66.), and intended to elevate or confine the bust when in-

clined to excessive development. It is not to be regarded as precisely similar to the modern *stays;* for it was not intended to compress the figure into an unnatural appearance of slimness, nor was it worn by every female, but only where the extreme fulness of the person rendered such a restraint necessary. It is very apparent in the annexed illustration, from a Pompeian painting believed to represent Sophonisba; it is worn under the tunic and next the skin, while the ample bust of the African beauty, pointedly expressed by the artist, indicates at once the necessity for it, and its use.

MAMPHU'LA. A bread cake, amongst the Hebrews, Syrians, and other Oriental races, of the following description. When a batch of bread was made in the household, a piece of the dough was made into a cake, and baked under the ashes (Festus, *s. v.*), in order to be presented as an offering to the priest. This was called *mamphula* in the Syrian language, whence the word, and probably the custom itself, was adopted by the ancient Romans. (Lucil. *Sat.* p. 83. 15. Gerlach.) In

our own times it is a common practice to make a piece of the dough at a baking into a cake, and bake it in the ashes for the children.

MANDRA (*μανδρα*). Properly, an enclosure for cattle, a fold, stall, or pen; whence the word is transferred to the animals themselves, and more especially to a crowd of carts with their cattle and drivers, forming a stoppage in a public thoroughfare. Juv. iii. 237. Mart. v. 22.

2. A division or space marked out by lines, on which the pieces moved, in a draught board (*tabula latruncularia*, Mart. vii. 72. Auct. *Pan. in Pis.* 190.). The first notion of the word implies that the *mandra* was a square enclosure, like a sheepfold, similar in some degree to those by which our draught and chess boards are divided; and that it was not formed by parallel lines (*duodecim scripta*), like the backgammon board (see the illustration *s.* ABACUS, 2.); but as all the works which represent persons playing at this game have the board only presented in profile, and no original has been discovered, it is impossible to speak decisively respecting the manner in which its surface was marked out.

MANDU'CUS. A grotesque kind of masked character, with an enormous mouth, set full of teeth, introduced in early times in the

Atellane plays, and on rustic theatres, for the purpose of exciting merriment by his ugliness and voracious propensities, which gave rise to the name. (Festus, *s. v.* Plaut. *Rud.* ii. 6. 51.) The illustration is from an original of bronze, in which the teeth are inserted of silver.

MANES. The shades of the departed. The ancients themselves seem to have attached a vague and indefinite notion to this term, so that it is not easy to arrive at its real and distinct meaning. The following, however, appears to afford the most satisfactory result. It was believed that the souls of men, upon the dissolution of the body, were converted into spirits, which still continued to exercise an influence over their descendants; some into good spirits, who were termed *lares*, others into bad ones, who were called *larvæ*. But as the survivors could not know which of these two conditions had been allotted to the souls of their deceased relatives, they made use of the word *manes* as an indeterminate expression, which did not define either condition, while it would include both; though their superstitious dislike to any thing of evil sound and omen led them generally to attach the most favourable idea to the term. Hence, in the great majority of cases, it is used in reference to good spirits, who were supposed to reside in the lower world, and allowed to return three times a year upon earth, to visit their descendants in the forms they bore whilst alive. Thus the spirit of Anchises, when he meets Æneas in the lower regions, is represented in the Vatican Virgil as draped in the costume of his country; and Hector, in the same work, when he appears to Æneas on earth, is attired in the same way, with the words *Hectoris manes* written over the figure. In this case, as well as others, the name is given to the spirit of an individual person; it is also used to designate the regions below, where the *manes* resided, who were likewise regarded in the light of inferior deities; whence they are commonly styled on sepulchral inscriptions DII MANES. Apul. *Deo Socrat.* p. 689. Augustin. *C. D.* ix. 11. Compare Serv. *ad* Virg. *Æn.* iii. 63. Festus, *s. v.* and Isidor.

Orig. viii. 11. 100. Virg. *Æn.* iv. 427. *Georg.* i. 243.

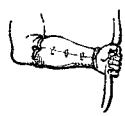
MANGO. A slave-dealer (Mart. i. 59.), more especially one who endeavours to increase the personal attractions of young people exposed for sale by artificial devices, such as high-feeding, rouge, cosmetics, &c., in order to increase their value, and give them a semblance of properties which in reality they did not possess. (Quint. ii. 15. 95. Plin. *H. N.* xxiv. 22.) Hence the word is transferred in a more general sense to a second-hand dealer, or furbisher up of fictitious and old articles. Plin. *H. N.* xxxvii. 76. of dealers in jewellery.

MA'NIA. A bugbear; any great ugly person which nurses invent to frighten children. Festus, *s. v.* Arnob, 6. *fin.*

MAN'ICA (χειρίς). A long sleeve reaching down to the wrist, more especially characteristic of foreign nations, both of the East and North; but regarded by the Greeks and Romans of the virtuous ages as a mark of extreme effeminacy; though at a later era, it was commonly added to the tunics of both sexes. (Virg. *Æn.* ix. 616. Tac. *Germ.* 17.) The example represents a figure in the Niobe group, supposed to be the children's attendant (*pædagogus*); consequently, a slave and foreigner, as the style implies; probably from Asia Minor.

2. An *armlet*, or piece of armour, which some of the Roman gladiators wore upon the right arm, from the shoulder to the wrist, like a sleeve (Juv. vi. 256.), as represented by the illustration, from a bas-relief in the street of the tombs at Pompeii. The appearance indicates that it was either made by a bandage (*fascia*) or of straps of leather, or plates of metal, so commonly worn by the legionary soldiers on the columns and arches; See LORICA, 7.

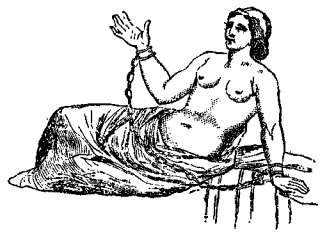
3. A sheath, or armlet, worn by archers on the left arm between the elbow and wrist, as in the annexed example, from the column of Trajan; that part being particularly exposed, and the nature of their arms not permitting the use of a shield. Veg. *Mil.* i. 20.



4. (χειρίς). A *glove* or *mitten* for the hand only; made of leather or fur (Pallad. i. 43. 4.), and worn by the Persians and some northern nations more generally than either by Greeks or Romans, amongst whom the use of such a protection was confined to huntsmen and agricultural labourers (Hom. *Od.* xxiv. 230.) or to delicate persons (Cic. *Phil.* xi. 11.), whose hands suffered from the cold. (Plin. *Ep.* iii. 5. 15.) Xenophon makes a clear distinction between the two words χειρίς and δακτυλήθρα (*Cyr.* viii. 8. 17.), which answer to the Latin *manica* and *digitale*; though both are applied to objects which enveloped the hand; whence it may be inferred that the *manica* was made without fingerstalls, like the gloves of our hedgers, and the other with fingers like the example *s.* DIGITALE.

5. (καρπόδεσμα). A *manacle*, as contradistinguished from *compes*, a fetter. (Virg. *Æn.* ii. 146. Hor. *Ep.* i. 16. 76. Lucian. *Lex.* 10.)

The illustration is from a Roman



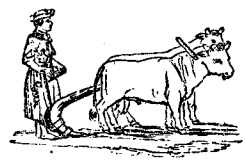
bas-relief.

6. A *grappling-iron*, used in naval warfare (Lucan. iii. 565.), and, as the name implies, formed in imitation of the fingers in the human hand. Similar in general character to the *manus ferrea* and HARPAGO, where an illustration is given.

MANICA'TUS. Furnished with long sleeves; applied to tunics. (Cic. *Cat.* ii. 10.) See MANICA, 1.

2. Columell. i. 8. 9. xi. 1. 21. See MANICA, 4.

MANIC'ULA or MANIB'ULA. A cross bar on the top of the *stiva*, or handle of a plough, which the



ploughman held in his hands to facilitate the operation of pressing the share into the soil, as exhibited in the annexed woodcut, from an Etruscan example. Varro, *L. L.* v. 135.

MANIP'ULUS and MANIP'LUS (δράγμα, ἅμαλλα, ὄλος). Literally, a *handful* of anything, but especially the number of stalks which the reaper takes in his left hand when cutting the corn; and as these were subsequently bound together into shocks or sheaves, in the same manner as now practised, the word is also used to designate a bundle of corn, straw, or more commonly hay, which the ancient farmers tied up into bundles before it was carried. (Plin. *H. N.* xviii. 72. Ov. *Remed.* 191. Varro, *R. R.* i. 49. 1. Columell. ii. 18. 2. xi. 2. 40.) The sheaf of wheat in the illustration is copied from a device upon a terra-cotta lamp.

2. The standard, or ensign of a company of soldiers; in the earlier periods of Roman history said to have been a wisp or *handful* of hay fixed to a pole, and carried before the men; a record of which was preserved in after times by the figure of a human hand placed on the top of the standard, as in the annexed example, from the Column of Trajan. Ov. *Fast.* iii. 115—118. Serv. *ad* Virg. *Æn.* xi. 870. Aurel. Vict. *de Orig. P. R.* 22.

3. (σπεῖρα, Polyb.) Also a *maniple* of foot soldiers; that is, the number of men who followed one standard. A maniple of principes, hastati, or velites consisted of 120, but of the triarii only 60; and four maniples formed a cohort (*cohors*). (Cæs. Tac. Virg. &c.) In a few cases, also used for a troop of horse; but that is contrary to the strict sense. Sil. Ital. iv. 316.

MAN'NULUS (Plin. *Ep.* iv. 2. 3). Diminutive of

MANNUS. A *galloway;* a small horse of Gallic blood, but very fast paces, much esteemed by the Romans for its fleetness in harness. Lucret. iii. 1076. Hor. *Epod.* iv. 14. Prop. iv. 8. 15. Pet. *Sat.* 45. 7. Isidor. *Orig.* xii. 1. 55.

MANSIO'NES (σταθμοί). *Stations;* or resting places distributed at

certain distances along the high roads; more particularly intended to afford quarters for troops, but also containing houses for the accommodation of travellers, where they could bait their cattle and obtain refreshment; whence the distance from one place to another is sometimes indicated by reckoning the number of *mansiones* which intervened between them. Suet. *Tit.* 10. Lamprid. *Alex. Sev.* 45.

2. *Mansiones camelorum.* In the East, stations furnished with wells, at which the camels stopped to water. Plin. *H. N.* xii. 32.

MANSUETA'RIUS (τιθασσευτής). A tamer of wild animals; who not only rendered them tractable and docile, but also taught them to perform certain exercises and tricks. (Lamprid. *Elag.* 21. Compare Senec.

Ep. 85.) The example, from an engraved gem, shows one of these men training or showing off a learned bear. His right arm, which flourishes a whip, is quite bare; but the left one, from which two pieces of meat are extended, as well as the belly, is protected with a sleeve and girth, composed of rings of metal or leather.

MANTE'LE, MANTI'LE, and MANTE'LIUM (χειρόμακτρον, ἐκμαγεῖον). Originally, a *napkin* or *towel* for the mouth and hands at meals, in which sense it would be synonymous, or nearly so, with MAPPA; but at a later period, when it became customary to lay a cloth over the dinner table, the same name was also used to designate a *table-cloth.* In other respects it may be collected from the passages cited below, that the *mantele* was of a larger, rougher, and coarser description than the *mappa,* and that it was furnished by the host to his guests; a single one, perhaps, serving for all of them; whereas it was the custom for each individual to bring his own *mappa* with him. Varro, *L. L.* vi. 85. Serv. *ad* Virg. *Georg.* iv. 377. Mart. xii. 29. 12. xiv. 138. Isidor. *Orig.* xix. 26. 6.

MANTEL'LUM or MANTE'LUM. That which serves as a cloak to conceal anything; the original of the Italian *mantello,* and our *mantle.* Plaut. *Capt.* iii. 3. 6.

MAN'TICA. A double wallet, employed as a knapsack for pedestrians (Apul. *Met.* p. 14.), or a saddlebag on horseback. (Hor. *Sat.* i. 6. 104.) It consisted of two bags joined together, and when carried by foot passengers, was slung over the shoulder so that one bag hung in front, the other behind the bearer (Phædr. iv. 9, Catull. xxii. 21. Pers. 4. 23.); on horseback, it was placed behind the rider, and across the animal's loins. Hor. *l. c.*

MANTIC'ULA. Diminutive of the preceding.

MANUA'LE. A small wooden case, or binding for a book *(libellus),* which prevented the margins of the leaves from getting rubbed or dog's-eared by the dress of the person who carried it about with him. Mart. xiv. 84.

MANUBALLI'STA. A hand *ballista;* probably similar to the modern *cross-bow.* Veg. *Mil.* ii. 15. iv. 22.

MANUBALLISTA'RIUS. One who uses a *manuballista.* Veg. *Mil.* iii. 14. iv. 21.

MANU'BRIUM. That by which

anything is held in the hand; a general term for any kind of handle: of a jug or other vessel (Cic. *Verr.* ii. 4. 27. ANSA 1.); of a knife (Juv. xi. 133. CAPULUS 1. CULTER); of agricultural implements (Columell. xi. 2. 92., and the list of them collected in the Classed Index); the spigot of a water-cock. Vitruv. x. 8. 3. ASSIS 2. and EPISTOMIUM.

MANUC'LA and MANUC'ULA. See MANULEA.

MANUCULA'TUS. See MANULEATUS.

MANUL'EA. A long sleeve, covering the arm down to the wrist and hand. Front. *ad. M. Cæs. Ep.* iv. 3. ed. A. Maio. Same as MANICA 1.

2. A piece of defensive armour for the arm (Accius *ap.* Non. *s.* Balteus, p. 194.). Same as MANICA 2.

3. A particular part of the military engine called *Catapulta;* viz. that which held the cord in tension. Vitruv. x. 10.

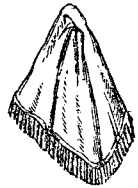
MANULEA'RIUS. One who makes *manuleæ*, or garments with long sleeves. Plaut. *Aul.* iii. 5. 37.

MANULEA'TUS. Furnished with, or wearing long sleeves. Plaut. *Ps.* ii. 4. 48. Suet. *Cal.* 52. Senec. *Ep.* 33. Same as MANICATUS.

MANUS FERREA (χεὶρ σιδηρᾶ). The *iron-hand;* a sort of grappling-iron, used especially in the navy for seizing hold upon the rigging or hull of another vessel, so as to lock the two together while one of the crews attempted to board. (Liv. xxvi. 39. xxxvi. 44. xxxvii. 30. Frontin. *Strat.* ii. 3. 24. Lucan. iii. 635.) This contrivance is sometimes confounded with the HARPAGO (Curt. iv. 2. 12.); but the two are distinctly mentioned as separate objects by Cæsar (*B.C.* i. 57.), and by Pliny (*H. N.* vii. 57.), who ascribes the invention of the *manus* to Pericles, and of the *harpago* to Anacharsis. One, and perhaps the principal, point of difference consisted in this, that the *manus* was fastened to a chain, and discharged as a missile from an engine; so that it grappled a vessel at a certain distance, and took it in tow; or, when drawn in, brought it close up alongside (Curt. iv. 3. Lucan. iii. 375. Scheffer, *Mil. Nav.* ii. 7.); whereas the *harpago* was affixed to a long shaft or pole *(asser)*, Liv. xxx. 10.

MAPA'LIA. See MAGALIA.

MAPPA. A *table-napkin* (Hor. *Sat.* ii. 8. 63.); which the Romans used for wiping the hands and mouth at meals, and vulgar people fastened under their chins to protect their clothes from stains, as some do in our days. (Pet. *Sat.* 32. 2.) In ordinary cases the host did not furnish his guests with napkins; but each person brought his own *mappa* with him (Mart. xii. 29. 11.); and occasionally carried away in it some of the delicacies which he could not consume at table (Mart. ii. 37. vii. 20.); a practice not uncommon in modern Italy. The example is copied from a painting at Pompeii, of the kind called *Xenia*, in which it is represented hanging upon a peg amongst a variety of eatables and table utensils.



2. A cloth or napkin which was thrown down as a signal for the races to commence at the Circensian and other games by the magistrate who furnished the show. (Suet. *Nero*, 22. Mart. xii. 29. 9. Juv. xi. 191.) The origin of this practice appears to have been of very great antiquity, since it is attributed to the Phœnicians (Quint. i. 5. 57.); though, in after times, a story gained currency which made Nero its author, who was reported, upon some occasion, to have taken up a napkin from the table where he

was dining in the golden house which overlooked the Circus Maximus, and thrown it down as a signal, when the populace in the circus below were becoming impatient for the races to begin. (Cassiodor. *Var. Ep.* iii. 51.) The illustration, which shows a magistrate in the act of raising the *mappa*, is taken from a representation of a chariot race, on a Roman bas-relief.

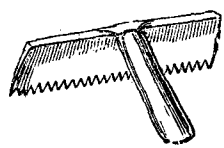
MAR'CULUS. Diminutive of MARCUS. A *smith's hammer* (Mart.

xii. 57. 6. Plin. *H. N.* vii. 57. Isidor. *Orig.* xix. 7. 2.); and as the word is a diminutive, it will represent one of the smaller kinds, used with one hand, as by the annexed figure from a sepulchral urn, and by one of the smiths at p. 288.

MARCUS. A large iron-headed

hammer, used by smiths, such as we call a *sledge*-hammer. (Isidor. *Orig* xix. 7. 2.); as shown by the example from the Vatican Virgil, and used by one of the smiths at p. 288.

MARRA. A sort of hoe with a broad head (*lata*, Columell. x. 70.), indented with teeth (Id. x. 88.), which was employed in gardening and husbandry, for tearing up and clearing away weeds and fibrous encumbrances from the ground, &c. (Plin. *H. N.* xvii. 35. § 4. Juv. xv. 166. Columell. *ll. cc.*) The example shows the head of an instrument corresponding with the above description, which was found in the tomb of



one of the Christian martyrs at Rome, with which it is supposed that he may probably have been tortured.

MARSU'PIUM (μαρσύπιον). A *purse* for money (Varro, *ap.* Non. *s. v.* p. 141. Id. *R. R.* iii. 17. 3. Plaut. *Rud.* v. 2. 26.); often represented in works of art in the hands of Mercury, the god of gain, and more or less ornamented with tassels, &c. The example is from a Pompeian painting.

MARTIOBAR'BULUS. A word of doubtful authority which occurs in Vegetius (*Mil.* i. 17.); where, if the reading be correct, it may designate a soldier armed with leaden bullets (*glandes*) for discharging from a sling.

MAR'TIOLUS. Diminutive of MARCULUS. A common *hammer* of the smallest kind; such as used by carpenters for driving nails, or hammering and beating out anything which does not require extraordinary force or labour; like the delicate works in metal, called ἔργα σφυρήλατα by the Greeks. (Pet. *Sat.* 51. 4.) The example is repre-

sented on the sepulchral stone of a Roman mechanic.

MAR'TULUS. (Plin. *H. N.* vii. 57.) Same as MARCULUS. The Italian "*martello.*"

MASTI'GIA (μαστίγιας). Properly a Greek expression of reproach, meaning a good-for-nothing fellow, who deserves to be flogged (Plaut. *Curc.* iv. 4. 11. Terent. *Ad.* v. 2. 6.); equivalent to the Latin *verbero.*

2. Hence a whip (μάστιξ). Sulp. Sev. *Dial.* ii. 3.

MASTIGOPH'ORUS (μαστιγοφόρος). A term borrowed from the Greeks, amongst whom it signifies something like a *slave driver* (Thucyd. iv. 47.); but the Romans, and perhaps the Greeks also, gave the same name to an officer who bore a near resemblance to our *policeman*, and *clerk of the course* on a race-ground, whose duty it was to repress disorderly conduct at public places and popular festivals, keep off the populace, and prevent crowding or tumult, for which purpose he was provided with a whip (μάστιξ), whence the name arose. Arcad. *Dig.* 50. 4. 18. Prud. *adv. Symm.* ii. 516.

MASTRU'CA and MASTRU'GA. A word of foreign origin, probably Phœnician, which designates a coarse and common kind of covering made of the skins of wild animals (Isidor. *Orig.* xix. 23. 5.), more especially peculiar to the peasantry and common people of Sardinia (Cic. *Fragm. pro Scaur. ap.* Isidor. *l.c.* Quint. i. 5. 8.), and of Carthage (Plaut. *Pœn.* v. 5. 33.); both of which were Phœnician colonies. Its form and character is doubtless shown in the annexed figure, from a mosaic found at Palestrina, representing the rape of Europa, in which the artist skilfully announces the country of his heroine, and the locality where the scene took place, by the introduction of a rustic figure in the *mastruca*, expressing by his attitude and gestures the greatest alarm at the strange abduction of his young mistress.

MASTRUCA'TUS. Wearing the *mastruca*, as shown by the preceding woodcut. Cic. *Prov. Cons.* 7. of Sardinians.

MAT'ARA and MAT'ARIS. See MATERIS.

MATAX'A. See METAXA.

MATEL'LA. Diminutive of MATULA. Varro, *ap.* Non. *s. v.* p. 543. Mart. xii. 32. 13.

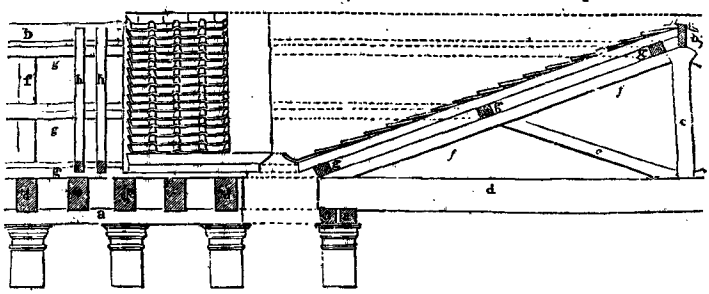
MATELL'IO. Diminutive of MATULA. Varro, *L. L.* v. 119. Id. *ap.* Non. s. *Trullium*, p. 547. Cic. *Par.* v. 2.

MATERIA'RIUS. A *timber-merchant.* Plaut. *Mil.* iii. 3. 45.

2. A worker in wood, such as a carpenter, shipwright, &c. Inscript. *ap.* Grut. 642. 4.

MATERIA'TIO. A collective term, including all the *timber-work* employed in the construction of a roof (Vitruv. iv. 2. 1.); arranged by the ancient architects in the manner exhibited by the diagram on the next page, which represents a timber roof in elevation and section, from Gwilt's Encyclopedia of Architecture. It was distributed into the following component parts: aa. *trabes*, the beams which formed the architraves, supported upon columns and pilasters; bb. *columen*, the ridge-piece which forms the culminating point; c. *columna*, the king-post, which supports the central apex; dd. *tigna*, the tie-beams which extend transversely from side to side of the building, and across the architraves on which they rest; e. *capreolus*, the strut, placed diagonally between the king-post and rafter, the centre of which it supports; ff. *canterii*, the principal rafters of the roof, which form a bed for the purlines to rest upon; gggg. *templa*, the purlines,

which lie transversely over the rafters, and form a bed for the common rafters; hh. *asseres*, the common rafters, over which the tiles are placed.



MATERIA'TUS. Built or constructed of wood-work. Vitruv. iv. 2.

MAT'ERIS. A Celtic word, denoting a particular kind of javelin employed by the Belgæ (Strabo, iv. 4. 3.), which had a broader head than usual (Hesych.); but respecting which nothing further is known. Liv. vii. 24. Cæs. *B. G.* i. 26. Sisenn. *ap.* Non. *s.v.* p. 556.

MATRIMO'NIUM. Matrimony, which amongst the Romans was contracted in three ways: by use (*usus*), when a man lived with a woman for a year; by contract (*coemptio*), in which the parties went through a mock ceremony of mutually selling themselves to one another; and by a religious solemnity, termed *confarreatio*, under which term the rites are explained.

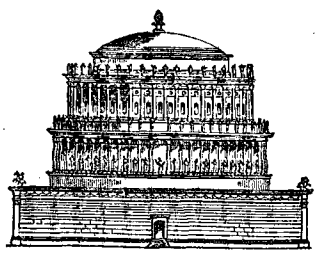
MATTA (*ψίαθον*). A *mat* made of rushes. Ov. *Fast.* vi. 679.

MATTA'RIUS. One who sleeps upon a mat, or on a coarse mattress no better than a mat. August. *contra Faust.* v. 5.

MATT'EA or MATT'YA (*ματτύα*). A general name given to any choice and delicate food, especially poultry and game, which we might term *dainties*. Pet. *Sat.* 65. 1. *Ib.* 74. 6. Mart. xiii. 92.

MAT'ULA (*ἀμίς, μαντίλη*). This word like its diminutive, is the one usually employed to designate a chamber utensil (Plaut. *Most.* ii. 1. 39. Ulp. *Dig.* 34. 2. 25. § 10. and the authorities cited s. MATELLA and MATELLIO); though they were all likewise referred to any kind of vessel for holding water.

MAUSOLE'UM. The sepulchre of Mausolus, king of Caria, which from the beauty and magnificence of its structure passed for one of the wonders of the world (Plin. *H.N.* xxxvi. 4. § 9.); hence the word was adopted by the Romans as a name for any sepulchre of extraordinary magnificence, especially of kings and emperors, like that of Augustus in the Campus Martius; and of Hadrian on the opposite bank of the Tiber. (Florus, iv. 11. 10. Suet. *Aug.* 100. *Vesp.* 23. Mart. v. 64.) Considerable remains of both these edifices are still in existence; the first being now used



as a ring for bull baiting; the latter as a fortress, which goes by the name of the Castle St. Angelo. Both, however, are entirely deprived of their

external ornaments: but the annexed woodcut represents the mausoleum of Hadrian, as it appeared in its original state, before the statues and columns which decorated it were destroyed during the siege of Rome by the Goths under Vitiges. The restoration is by the Venetian architect Labacco (*Libro dell' Architettura*, Roma, 1558), from remaining vestiges, representations on medals, and the description of Procopius. It will convey a just idea of the former magnificence of the sepulchre and may be regarded as an accurate design, with the exception that there should be a statue of Hadrian on the top, instead of the fir cone, which is erroneously placed there.

MAVOR'TE or MAVOR'TIUM. A term introduced at a late period, or used by the common people, instead of RICINIUM, which see. Serv. *ad* Virg. *Æn.* i. 282. Isidor. *Orig.* xix. 25.

MAZON'OMUM. (*μαζονομεῖον*, *μαζονόμος*). Properly an article of Greek domestic use; viz. a round wooden trencher upon which barley cakes were served up (Hesych. Compare Harmod. *ap.* Athen. iv. 31.); whence the name was transferred to a large salver of bronze or gold, upon which burning incense and other perfumes were carried by young boys in the religious ceremonies of Bacchus (Calix *ap.* Athen. v. 27.), as shown by the annexed example,

from a bas-relief of the Pio-Clementine Museum.

2. The Romans also adopted the name, but used it in a somewhat different meaning; for a dish of very large dimensions (*sub iniquo pondere mazonomi.* Nemes. *Fragm. de Aucup.* i. 17.), in which game pies were served up (Hor. *Sat.* ii. 8. 86. Schol. Vet. *ad l.* Varro, *R.R.* iii. 4. 3.), like the annexed example from an ancient fresco discovered near the church of St. John of Lateran, at Rome. It represents a number of slaves, each of whom brings in a different dish at a feast; the pastry is painted yellow: and a bas-relief of the Pio-Clementine Museum (v. 14.) exhibits a dish with a pastry crust, of precisely the same character presented by an attendant to Hercules, who is reclining at his meal.

MEDIASTI'NI. A class of slaves whose distinctive services and condition are not fully ascertained. They appear, however, to have been the lowest in point of rank, performing the commonest drudgery both in agricultural employments and household work. Columell. i. 9. 3. ii. 13. 7. Dig. 7. 7. 6. Acro *ad* Hor. *Ep.* i. 14. 14. Non. *s.v.* p. 143.

MEDICAMENTA'RII. Dealers in herbs and prepared medicines (Plin. *H.N.* xix. 33.); perhaps quack nostrums, or something worse, for these men were certainly held in little repute, and the Theodosian *poisoners* of both sexes are designated by the same name. Cod. Theodos. 3. 16.

MED'ICUS (*ἰατρός*). A *medical man*, like our word "doctor," or "general practitioner," applied to those who practise both branches of the healing art, surgery as well as medicine. (Plaut. *Men.* v. 3. 6. Cic. *Cluent.* 21. Plin. *H. N.* xxix. 6. Suet. *Cal.* 8. *Nero.* 2.) From these passages we also learn that generally the *medicus* of Rome was a foreigner, who gained a livelihood by attending all persons choosing to employ him; or a slave kept by wealthy individuals as apothecary to the house-

hold, whose services were not accessible to the public.

2. The same title was also given to veterinaries and cattle doctors; a class of professionals who divided themselves into many branches, each confining itself to studying the diseases of a separate race of animals, after which the practitioner took his characteristic appellation; as *medicus equarius*, *mulo-medicus*, *medicus pecorum*, &c. Val. Max. ix. 15. 2. Veget. i. *Præf.* 6. Varro, *R. R.* ii 7.16.

MEDIM'NUS and MEDIM'NUM (μέδιμνος). A Greek measure of capacity; mostly a dry measure, but also used for liquids; it contained six Roman *modii*. Nepos. *Att.* 2. Rhemn. Fann. *de Pond.*, &c., 64.

MEDIPON'TUS. Enumerated by Cato amongst the necessaries of a wine-press, but without any further explanatory details; excepting that it is mentioned as one of the ropes, and apparently of the strongest and thickest description. Cato, *R. R.* iii. 3. and 12.

ME'LINA. A wallet or pouch made out of the skin of a badger (*meles*). Plaut. *Epid.* i. 21.

ME'LIUM. A dog's collar, made of leather studded with iron-headed nails (*clavulis capitatis*, Varro, *R. R.* ii. 9. 15.); particularly used for sporting dogs as a protection to the throat and neck. Compare MILLUS, and the illustration there introduced.

MEMBRA'NA (διφθέρα). Prepared skin or parchment; sometimes employed for writing books upon, though not of such common or general use as paper (*charta*) made of papyrus (Plin. *H. N.* xiii. 21. Hor. *Sat.* ii. 3. 2.), and in the East for letters and royal rescripts. Nichol. Damasc. *Hist.* p. 260. Tauchnitz.

2. A wrapper or cover made of parchment, dyed on the outside with purple or yellow colour (Tibull. iii. 1. 9. Compare Ov. *Trist.* i. 1. 5.), in which a roll was enveloped, to keep it clean, and preserve it from injury. That the *membrana* was not a box or case like the *capsa*, is clear from its being assimilated to articles of outside clothing (Mart. x. 93. *toga purpurea*. Id. xi. 1. *sindone*).

MEMBRA'NULA. Diminutive of the preceding; a small strip of parchment upon which the title-pages, lettering-pieces, or contents of a book (*indices*) were written. Cic. *Att.* iv. 4.

MENDI'CULA, sc. *vestis*. A beggar's garment (Plaut. *Epid.* ii. 2. 41.), as seen in the next illustration.

MENDI'CUS (πτωχός), a *mendicant* or *beggar-man*, who lives upon charitable donations. (Plaut. *Bacch.* iii. 4. 16.) The illustration repre-

sents a scene in the forum at Herculaneum, from a painting discovered in that city, in which a blind beggar, exactly as described by Juvenal, half-clad, with his ragged mat and staff (Sat. v, 8. *ib.* xiv. 134.), and led by a dog is receiving alms from a young female.

2. A *mendicant priest*, belonging to the order of Cybele, who lived upon public alms, like the modern Capuchins. Hor. *Sat.* i. 2. 2.

ME'NIS (from the Greek μήνη). An ornament in the shape of a *half-moon*, which the Romans used to place at the commencement of their books; hence *a menide*, from the beginning. Auson. *Profess.* 25.

MENSA (τράπεζα, shortened from τετράπεζα). In the primary notion, a *surveying board* or *table* (from *metior*); whence it came to be applied in as general a sense as our word

table, including every kind of form both round and square, though the square form is mostly implied when the word is used by itself, without any adjunct descriptive of the shape intended. The following are the most characteristic senses in which the word is employed :—

1. Either simply, or with the epithet *escaria*, a *dining-table*. In the earliest times, at least amongst the Romans, dinner tables were square, and supported upon trestles, or several legs, according to the size of the slab, as exhibited by the annexed example,

from a painting in the Vatican Virgil, representing the companions of Ulysses at dinner in the island of Circe. But after the invention of circular dining-tables, this form was generally relinquished, excepting in the soldiers' messroom, where it was still retained. Varro, *L. L.* v. 118.

2. *Mensa prima* (πρώτη τράπεζα). The *first course* at dinner; sometimes brought in upon a tray (*ferculum*), which was placed upon the table; at others the table itself was brought up already set out, and placed before the guests, the whole being removed together when its contents had been eaten; hence the expressions *mensam ponere, auferre, tollere, removere*, correspond with our own, "to bring in," and "to take away the dinner." Ov. *Met.* xi. 19. Plaut. *Truc.* ii. 4. 13. Cic. *Pis.* 27. Virg. *Æn.* i. 216.

3. *Mensa secunda* (δεύτερα τράπεζα). The second or last course at a meal, consisting of fruit, sweetmeats, and confectionery; our dessert. Hor. *Sat.* ii. 2. 121. Nep. *Ag.* 8. Cic. *Att.* xiv. 6. and 21. Cels. i. 2.

4. *Mensa tripes*. A table supported upon three legs, as contradistinguished from *monopodium*, which had a single trunk or stem. Though sometimes made of an ornamental character, like the example, from a Pompeian painting, the three-legged table was one of the commonest, as it was likewise considered to be of the humblest kind in use amongst the Romans. Hor. *Sat.* i. 3. 13. Ov. *Met.* viii. 662.

5. *Mensa vinaria*. A table for taking wine upon. When round, as in the last woodcut, which represents a table of this kind, with the drinking vessels upon it, it was termed *cilibantum* (Varro, *L. L.* v. 121.); a distinction which implies that square ones were likewise employed for the same purpose.

6. *Mensa vasaria*. A table intended to hold the jugs, cans, and other utensils (*vasa*) employed for domestic purposes. Of these, there were two kinds; one for the atrium, and the other for the kitchen, both, however, square or oblong, and each distinguished by a characteristic name, CARTIBULUM and URNARIUM, under which descriptions and illustrations are given. Varro, *L. L.* v. 125, 126.

7. *Mensa Delphica*. A table used as a piece of ornamental furniture, explained and illustrated *s.* DELPHICA.

8. *Mensa sacra*. A table made of

marble, gold, or silver, which served as a sort of altar, and was placed before

the statues of the gods, with the wine vessels, fruits, and viands offered to them at the solemn feast of the *lectisternium*, as exhibited by the illustration, from a terra-cotta lamp. Festus, *s. v.* Cic. *N. D.* iii. 34. Virg. *Æn.* ii. 764.

9. A table or stand upon which some tradesmen, such as greengrocers, poulterers, fishmongers, &c. displayed their commodities for sale in the

streets and markets. (Hor. *Sat.* ii. 4. 37.) The illustration represents a stand of this kind covered with vegetables, poultry, and fish, in the forum at Herculaneum, from a painting discovered in that city. The owner sits by the side of his stand, while a customer presents a plate for the article purchased; the jars on the ground also contain eatables.

10. *Mensa lanionia.* A butcher's chopping-block; probably similar to those still used by the same class of tradesmen. Suet. *Claud.* 15.

11. *Mensa argentaria.* A money-dealer's table or counter, upon which he sets out the sums of money required for transacting his daily routine of business. (Donat. *ad* Terent. *Ad.* ii. 4. 13. Compare Hor. *Sat.* ii. 3. 148.) It is to this early practice that our terms "banker" and "bankrupt" owe their origin, which have come to us through the language of the Florentines, the principal bankers of Europe during the middle ages. At that period they used to set out their money, like the old Romans, upon a wooden bench or bank, "*banco;*" hence they were termed "*banchieri;*" and if any of them could not meet his liabilities, his counter was immediately broken to pieces, and himself prohibited from further continuing his business, whence the broken bank (Italian *banco rotto*) gave rise to the name of *bankrupt.*

12. *Mensa publica.* A public counter or *bank; i.e.* of which the capital belonged to the state, derived from the taxes, and was disbursed for the public service. Cic. *Fl.* 19. *Pis.* 36.

13. A raised stand or platform upon which slaves were exposed for sale. (Apul. *Met.* viii. p. 171. *Apol.* p. 432.) Same as CATASTA.

14. A flat square grave-stone, laid over the remains of the deceased; the simplest kind of monument to the memory of the dead. (Cic. *Leg.* ii. 26.) The illustration represents an

original found near Rome; the hole in the centre was intended for pouring unguents into the grave or tomb.

15. A long flat board or slab, forming one of the component parts of military engines (Vitruv. x. 11. 6.); but how it acted, or what purpose it served, is not easily understood. But see the illustration *s.* CARROBALLISTA.

MENSA'RII. Officers appointed by the state upon certain occasions, and in times of general distress, to act as public bankers. They were authorised to advance money on behalf of the state to debtors who could produce sufficient security; to examine into the debts of the poorer classes; to direct issues of specie, and so forth; but are not to be confounded with the

argentarii, who were private bankers, negotiating their own and their customers' capital, though, like them, they had their tables or counters (*mensæ*) displayed in public in the colonnades of the forum. Liv. xxiii. 21. Salmas. *de. Mod. Usur.* p. 509. Budæus *de Asse*, v. p. 509.

MENSO'RES. A general name for persons employed in taking measurements of any kind; as

1. *Land surveyors* (Columell. vi. 1.); also termed *agrimensores.*

2. Surveyors who measured out and distributed the several sites to be occupied by the different divisions of tents, &c. in a Roman camp; as contradistinguished from *metatores*, whose duty consisted in selecting the position itself, which the entire camp was to occupy. Veget. ii. 7.

3. Under the empire, certain officers who selected and marked the houses upon which each soldier was to be billeted during a march, or for a given period. Cod. Theodos. 7. 8. 4.

4. *Mensores ædificiorum. Builders; i.e.*, persons who contracted to build an edifice after a specified plan furnished to them by an architect. Plin. *Ep.* x. 19. 5. Trajan. *ad* Plin. *Ep.* x. 20. 3.

5. *Mensores frumentarii. Corn meters;* who were employed to measure the corn brought up the Tiber into the public granaries (*horrea*). Paul. *Dig.* 27. 1. 26.

MEN'SULA. Diminutive of MENSA.

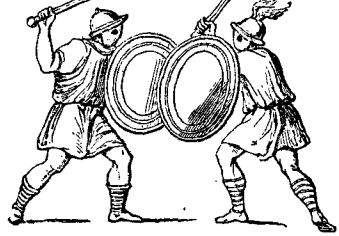
MENSULA'RII. A class of the public bankers or *mensarii*; and as the name is formed from a diminutive, *mensula*, we may suppose them to have held a lower rank, and to have been of an inferior grade. They acted in the capacity of money changers, providing Roman coinage for the foreign pieces brought into the country by strangers; and also were appointed to examine all kinds of money, and decide if it was genuine or forged. Tac. *Ann.* vi. 17. Dig. 16. 3. 7. Id. 42. 5. 24. Id. 46. 3. 39.

MEREN'DA. One of the Roman meals taken early in the afternoon, which we might translate a *luncheon;* in which sense the word is still retained by the inhabitants of modern Italy. Plaut. *Most.* iv. 2. 49. Calpurn. *Ecl.* v. 61., where the ninth hour in summer is called late for the *merenda* of rustics.

MER'GA (*καρφαμάτιον.* Hesych.). An implement employed at harvest work; but whether for reaping the corn, or collecting it after it was cut, and of what precise nature, is not clear. Festus (*s. v.*) says that it was a pitchfork (*furcula*), with which the labourer loaded or carried off the sheaves (*manipulos*) from the field; but Plautus (*Pœn.* v. 2. 58.) and Palladius (ii. 20. 3.) evidently speak of it as an instrument which was used for reaping the corn; and Pliny (*H. N.* xviii. 72.) indicates that two of these were used together, between which the ears of corn were nicked off.

MERGES. A bundle, or sheaf, of corn; i. e. strictly the quantity taken up, or cut, by a *merga.* Virg. *Georg.* ii. 517. Serv. *ad* Virg. *Æn.* xi. 532.

MERIDIA'NI. A class of light-armed gladiators who fought as a sort of interlude at midday, after the termination of the combats with wild beasts, which took place in the morning. (Orelli. *Inscript.* 2587. Suet. *Claud.* 34. Senec. *Ep.* 7. and 95.) The simple tunics in which the annexed figures are clothed, and the



absence of all body armour, renders

it extremely probable that they afford an example of the *meridiani ;* the more so as they are copied from a mosaic, which represents several other classes of gladiators in the characteristic suits of armour belonging to each class.

MERUM (*ἄκρατον, ζωρόν*). *Neat wine,* unmixed with water ; rarely drunk in this state by the ancient inhabitants of Greece and Italy, except by regular bousers and drunkards ; the usual beverage being about two-thirds of water to one of wine. Mart. i. 12. and 57. Id. iii. 57.

MESAN'CULON (*μεσαγκύλον*). Properly, a Greek name, which the Romans expressed by *hasta ansata,* or *telum ansatum.* It occurs, however, in the above form *ap.* Gell. x. 25. 1. and is described and illustrated at p. 83. *s.* ANSATUS.

MESAU'LOS (*μέσαυλος*). A passage or corridor in a Greek house, between the two principal divisions of the ground-floor, the *andronitis* and *gynæconitis ;* in the centre of it there was a door, which, when closed, shut off all communication between the two suites of apartments. (Vitruv. vi. 7. 5.) See the plan at p. 252. on which it is marked *d.*

MESOCHO'RUS (*μεσόχορος*). The leader or director of a band of musicians, both vocal and instrumental ; he stood in the centre of the band, to give the signals and mark the time. Plin. *Ep.* ii. 14. 7. Sidon. *Ep.* i. 2.

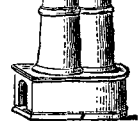
MESSOR (*ἀμητήρ, θεριστής*). A *reaper* of grain. Cic. *Orat.* iii. 12. Virg. *Georg.* i. 316.) The most common practice among the ancient reapers was to cut the stalk with a reaping hook *(falx messoria,* or *stramentaria)* about midway between the ear and the ground, as represented by the annexed figure from a sepulchral painting of the Christian era, the straw being afterwards cut by itself. But in some places, Umbria more especially, they cut the straw near the ground, as we do, leaving only a stubble behind ; and for a particular kind of bearded corn, like the Egyptian, which has several ears clustered

together on the top of a single stem, they nicked the heads off the top of the stalk, with an instrument furnished with teeth, like a saw *(falx denticulata);* an operation which is exhibited in an Egyptian painting published by Wilkinson (*Ancient Egyptians,* vol. iv. p. 89.). Varro. *R. R.* i. 50. Compare Columell. ii. 20. 3.

2. *Messor fœniseca.* A *mower* of grass with a scythe *(falx fœnaria).* Columell. ii. 17. 5.

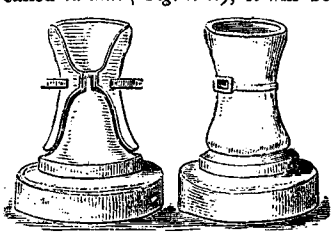
ME'TA. Any object with a broad circular base, gradually tapering off to the top, like a cone (Liv. xxxvii. 29. Cic. *Div.* ii. 6. Plin. *H. N.* ii. 7.); whence the following characteristic applications of the term.

1. (*καμπτήρ, νύσσα, στήλη.* Soph. *El.* 720.) The goal or turning post in a race-course, which consisted of a group of three conical-shaped columns, placed upon a raised basement, and situated at the end of the barrier *(spina),* round which the chariots turned, each race comprising seven circuits round the course. (Prop. ii. 25, 26. Suet. *Dom.* 4.) There were necessarily two *metæ,* one at each extremity of the *spina,* marked respectively C and D on the ground-plan of a circus at p. 165. The one nearest the end from which the chariots started was called *meta prima ;* the other, at the further



extremity, where the first turn was made, *meta secunda*. The driver in turning always kept these on his left hand, or, as we say, on his near side, which a Roman called on his inner wheel (*interiore rota*. Ov. *Amor* iii. 2. 12.); and the great art of driving well consisted in getting round these points without taking too large a sweep, so as to let an antagonist cut in between, nor by shaving too close, to run the risk of an upset by coming into contact with the base on which the columns stood; hence the writings of the poets abound in metaphorical allusions to the chances and accidents which here occurred (Ov. *Trist.* iv. 8. 35. Hor. *Od.* i. 1. 5. Cic. *Cæl.* 31.); and as the race which commenced at the first *meta* also ended there, the word is frequently used, like our term *goal*, for the boundary or conclusion of any other object or thing. (Virg. Ov. Stat., &c.) The illustration is copied from a Roman bas-relief, representing a circus. The doorway under the columns gave access to a small chapel in which the altar of the god Consus was placed. Tertull. de *Spectac.* 5.

2. The innermost or lowest of the two stones in a mill for grinding corn, (Paul. *Dig.* 33. 7. 18. § 5.), which was formed in the shape of a cone, as exhibited by the annexed example, representing a section and elevation from an original found in a baker's shop at Pompeii. The outer one, called *catillus* (*Dig. l. c.*), it will be



observed, is made in the shape of an hour-glass, the lower portion of which fitted on to the conical head of the *meta*, as a cap (section on left hand); and the upper part served as a hopper to receive the corn, which gradually dropped through a small orifice at its base, and was ground into flour against the heads and sides of the *meta*, by turning the outer stone round it. Before the discovery of the mills at Pompeii, by which the real form of a Roman mill has been ascertained, it was the common notion that the upper stone was the *meta*, and the lower one the *catillus*—an error which is still left uncorrected even in our best dictionaries.

3. *Meta fœni.* A *hay-rick*; which the Roman farmers made up into a conical shape, with a very sharp point (Columell. ii. 19. 2.); like the annexed example from the column of Antoninus. Thus, also, other articles, such as cream cheese, when made up into a conical mass, were designated by the same name. Mart. i. 44. iii. 58, 35.

4. *Meta sudans.* A fountain at Rome, near the Flavian amphitheatre, which was designed to imitate a cone, over which the water distilled from the top. (Sext. Ruf. *de Reg. Urb.* 4). Remains of this fountain are still to be seen between the Coliseum and the arch of Constantine; and representations of it exist on several medals, testifying the appropriateness of the name, which was also given to other fountains of a similar pattern. Seneca. (*Ep.* 56.) mentions one at Baiæ.

METATO'RES. In the army, officers who selected the site for a camp, and marked out its general position and dimensions. Cic. *Phil.* xi. 5. Lucan. i. 382.

METITO'RES. Officers connected with the service of the aqueducts, whose duty it was to see that water was regularly laid on from the reservoir (*castellum*) into the branch pipes, which conducted it through the city,

and to measure out the proper quantity allotted by law to each district. This was effected by regulating the diameter of the main pipes, and by a meter (*calix*) affixed to them. Frontin. *Aq.* 79.

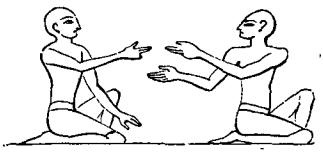
METOPA. (μετόπη). A *metope* in Doric columnar architecture; *i.e.*, the panel which covered the opening between the triglyphs (Vitruv. iv. 2. 4. iv. 3. 5.) in a frieze, sometimes left with a plain face, at others richly ornamented with sculpture, like those of the Parthenon, now preserved in the British Museum, and the annexed example from the Temple of Theseus at Athens. The triglyphs represent externally the heads of the tie-beams (*tigna*), and in the early wooden structures the space between one tie-beam and another (*intertignium*) was left open; so that a stranger could effect an entrance through them, as Orestes did into the temple of Diana at Tauris. Eurip. *Iph. Taur.* 113.

METOPOSCOPUS (μετωποσκόπος). A physiognomist, who tells another's fortune by observing the expression or character of his countenance. Suet. *Tit.* 2. Plin. *H. N.* xxxv. 36. § 14.

METRETA (μετρητής). The principal liquid measure of the Greeks, containing about 8 gallons, 7.365 pints, English (Plaut. *Merc. prol.* 75. Columell. xii. 22. 1.); whence also an earthenware vessel of considerable size (Columell. xii. 51. 2.), used to contain oil, received the same name. Cato, *R. R.* 100. Juv. iii. 246.

METULA. Diminutive of META. Plin. *Ep.* v. 6. 35.

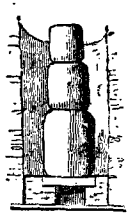
MICATIO; or *digitis micare*. A game of chance, combined with skill, still common in the south of Italy, where it now goes by the name of *Morra*. (Varro. *ap.* Non. *s. v.* p. 547. Suet. *Aug.* 13. Calpurn. *Ecl.* ii. 26.) It is played by two persons in the following manner. Both hold up their right hands with the fist closed; they then simultaneously extend a



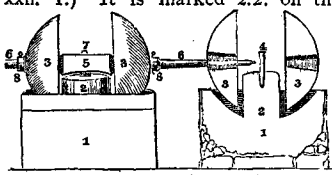
certain number of their fingers, calling out at the same time by guesswork the collective number extended by the two together, and he who succeeds in naming the right number wins the game. The annexed figures, representing a couple of Egyptians playing at *morra*, from a painting in the tombs, testify the very great antiquity of the game, and will serve to convey a distinct notion of the manner in which it was conducted to those who have never seen it played, It is the same as that still practised, with the exception that the performers are in a sitting instead of a standing posture, as is now usual; and that they appear to make use of all their fingers, instead of the right hand only, which must have greatly increased the difficulty and intricacy of the game, as it admits the various combinations which might be made out of twenty numbers instead of ten only. The right-hand figure has extended *all* the fingers of his right hand, and *three* of his left; his opponent puts out *two* with the right hand, and *three* on the left one; thus the number exhibited is thirteen. If either of the parties cry out "thirteen" at the moment of opening their hands, but before the opened fingers are actually displayed, he wins; if neither succeeds in guessing right, they again close their hands, cry out a number, and open the fingers until one of them calls

the right amount. What appears to be so simple is most difficult to execute with any chance of success, and requires more skill and calculation than a person, who had not himself made the experiment, would imagine. Each player has first to settle in his own mind how many fingers he will show; then to surmise how many his opponent is likely to put up, which he does by observing his usual style of play, by remembering the numbers he last called, and those he last showed; he then adds these to his own, and calls the collective number, thus endeavouring to make the number which he calls. But as all this which takes so much time in narrating, is actually done with the greatest rapidity, the hands being opened and closed, and the numbers simultaneously called as fast as one can pronounce them—eight, two, six, ten,—it requires great readiness of intellect, and decision of purpose, for a player to have any chance of winning, as well as a quick eye and acute observation, to see in a moment the aggregate number of fingers shown, so as not to overlook his own success; nor, on the other hand, suffer himself to be imposed upon by a more astute opponent; whence the Romans characterized a person of exceeding probity and honour, by saying that one might play at mora with him in the dark—*dignus, quicum in tenebris mices.* Cic. *Off.* iii. 19.

MILIA'RIUM. A copper for heating water, of considerable height, but small diameter, so that it presented the appearance of a tall and narrow vessel. (Pallad. v. 8. 7. *altum et angustum.*) It was commonly used in heating water for the baths (Pallad. i. 40. 3.), as well as for domestic purposes (Senec. *Q. N.* iii. 24.); and, consequently, was made of various dimensions. (Senec. *Q. N.* iv. 9.) The illustration, which corresponds exactly with the above description, represents a *miliarium*, formerly used in the baths of Pompeii, restored according to the impression which it has left in the mortar of the wall against which it was set; the square aperture underneath is the mouth of the furnace, actually existing, over which it was placed.



2. A short thick column, which rose from the centre of the basin (*mortarium*) in a mill for bruising olives (*trapetum*, Cato. *R. R.* xx. 1. Id. xxii. 1.) It is marked 2.2. on the annexed section and elevation of an original olive-mill, found at Stabia. The object of it was to support the square box (*cupa*, 5.), into which one extremity of each axle, on which the wheels (*orbes*, 3.3.) revolved, was inserted; so that when the wheels were driven round the basin (1.1.), it constituted the pivot upon which they and their axles turned.



MILLIA'RIUM. A *mile-stone*; which the Romans placed along the sides of their principal roads, in the same manner as we do, with the respective distances from the city inscribed upon them, reckoned at intervals of 1000 Roman paces (our mile) apart. This custom was first introduced by C. Gracchus; and the illustration represents an original Roman mile-stone, now standing on the Capitol, but which originally marked the first mile from Rome, as indicated by the numeral I. on the top of it. The rest of the inscription refers to the

Emperors Vespasian and Nerva, by whom it was successively restored.

2. *Milliarium aureum. The golden milestone;* a gilt column, erected by Augustus, at the top of the Roman forum (*in capite Rom. fori.* Plin. *H.N.* iii. 5. Suet. *Otho*, 6. Tac. *Hist.* i. 27.), to mark the point at which all the great military roads ultimately converged and ended. (Plut. *Galb.* p. 1064.) The precise spot where it stood was not ascertained till about ten years ago, when an excavation, undertaken by the late pope, revealed a circular basement coated with marble at the north-east angle of the forum, close beside the arch of Septimius Severus, which, by the common consent of all archæologists, has been received as the remaining base of the golden miliary column. But it does not appear that the mileage of the roads was constantly reckoned from this standard; on the contrary, actual measurements of the distances marked upon Roman milestones, which have been found standing in their original places, prove that those distances were computed from the gates of the city (Marin. *Frat. Arv.* p. 8. Fabrett. *Aq.* p. 136.); and the law books also cite a third principle of measuring, from the last row of houses (*mille passus non a milliario Urbis, sed a continentibus ædificiis numerandi sunt.* Macer. *Dig.* 50. 16. 154.). All which testifies that the practice varied at different periods, and led to litigation amongst the Romans themselves. It will be remembered that our mileage on some roads, which used to be marked from the standard at Cornhill, is now reckoned more commonly from one of the bridges.

MILLUS. A collar for a sporting dog, made of leather, and armed with projecting iron spikes (*clavis ferreis eminentibus*), particularly used for those which were trained for hunting wild beasts, to protect the vulnerable parts of the neck and throat from their formidable adversaries. (Scipio Aemilian. *ap.* Fest. *s. v.*) The example here introduced represents one of Meleager's hounds, in a painting of Herculaneum.

MILVI'NUS. Applied to pipes; see TIBIA.

MIMA. (Cic. *Phil.* ii. 24. Hor. *Sat.* i. 2. 56.) A female mime. See MIMUS.

MIMALL'ONES (μιμαλλόνες). A Greek name for *Bacchanals* (Stat. *Theb.* iv. 660.); distinguished, however, from *Bacchæ* by Strabo, x. 3. 10.

MIMALL'ONIS. (Ov. *A. Am.* i. 541.) A word coined from the Greek; the same, or similar to BACCHA; which see.

MI'MULA. Diminutive of MIMA. in a derogatory and contemptuous sense. Cic. *Phil.* ii. 25.

MI'MULUS. Diminutive of MIMUS; also with an implied sense of inferiority. Arnob. ii. 69.

MI'MUS. In a general sense, means any person who takes off or imitates the manners, deportment, or expression of another, by gestulation, grimace, or feigned tones of the voice, corresponding with our *mimic*. But, in a more restricted meaning, the name was given to an actor on the stage, who played a part in a particular kind of drama, designated by the

same name; a very broad, and for the most part indecent farce, in which

private characters were shown up and exposed to ridicule. The mimic who performed these parts expressed his meaning by gesticulation and pantomimic action chiefly, though dialogue was not entirely excluded. Originally he danced upon the floor below the stage, not upon it, and without a mask; accordingly, in the annexed example, from an engraved ring, it will be perceived that nearly the whole of the face is exposed to view; the mask, unlike those usually worn by comic actors, only covering a small portion of the cheeks; the scalp is covered by a fur cap. Cic. *Or.* ii. 59. Ov. *A. Am.* i. 501. Id. *Trist.* ii. 497. Diomed. iii. 487. Compare PLANIPES.

2. Buffoons, or mimics of this description, were also employed off the stage, especially at great funerals (*indictiva funera*), at which they fol-

lowed the *Præficæ*, dancing grotesque dances, and acting the part of merry-andrews, as exhibited by the annexed figure from a sepulchral lamp found in a tomb excavated in the Villa Corsini; whilst the leader of their band (*archimimus*) affected to personate the deceased. (Dionys. viii. 72. Suet. *Vesp.* 19.) The instruments, which the figure holds, are *crotala* (see p. 217.); and his head is decorated with the appropriate appendage of a fool's cap.

MIRMILLO'NES. A class of gladiators usually matched in combat with the *Thraces*, or the *retiarii*. They wore the Gallic helmet, with the image of a fish for the crest, as exhibited by the annexed figure, from a tomb near the gate of Herculaneum, at Pompeii. They are believed to

have been originally Gauls; but the derivation, as well as the allusive meaning of the name, is very doubtful. Cic. *Phil.* vi. 5. Suet. *Dom.* 10. Juv. viii. 200. Festus *s. Retiarius.*

MISTA'RIUS. A vessel employed for the same purpose as the *crater*, in which wine was mixed with water; it is described as of tall proportions, and with a handle on each side. Lucil. *Sat.* v. 16. Gerlach.

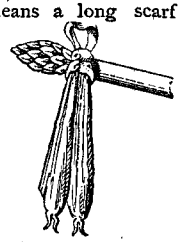
MISSIL'IA. Presents of various articles, thrown from an elevated platform amongst the people by the Roman emperors, or other wealthy individuals who sought to gain the favour of the populace by a largess (*congiarium*); to which the modern practice of scattering money amongst the crowd at a coronation or other solemnities owes its origin. The *missilia* were in general the objects themselves actually thrown, and belonged to those who had the good luck to catch them in the scramble; but as some things, such as corn or wine, could not be disposed of in this manner, and others would be damaged by the fall and contest for their possession, billets or tokens (*tesseræ*) were in such cases thrown in their stead, upon which the name and quantity of the article to be received was inscribed, accompanied by a written order for the same, payable to the bearer upon presentation at the

magazine of the donor. Suet. *Nero*, 11. Turneb. *Advers.* xxix. 9.

MITEL'LA (*μιτρίον*). Diminutive of MITRA. A coif or bandage, in the shape of a half-handkerchief (Celsus, viii. 10. 3.); worn by the Greek women (Virg. *Cop.* 1.) round the head, as shown by the annexed example, from a bust in the British Museum, and frequently represented on fictile vases and the Pompeian paintings. Men used a similar bandage tied round their heads when at home, or at drinking bouts, to counteract the effects of the wine (Aristot. ap. *Athen.* xv. 16.); and Cicero speaks of it as a scandal that he had seen both young and old persons in the public streets of Naples wearing *mitellæ*. (*Rab. Post.* 10.)

2. A sling for a broken arm, made of a bandage in the shape described. Celsus, *l. c.*

MITRA (*μίτρα*). In the strict generic sense, means a long scarf with ties (*redimicula*) at the end, which served to fasten it as required for the various uses to which it might be put. This is clear from Callixenus (*ap.* Athen. v. 28.), who describes the colossal figure of Bacchus in the Dionysiac procession of Ptolemy, as bearing a *thyrsus* in his left hand, with a *mitra* fastened round it, precisely as shown by the annexed example, from a bas-relief of the Pio-Clementine Museum, on which various implements and persons pertaining to the worship of Bacchus are sculptured. Hence the Greek writers apply the same term to the virgin zone (Callim. *Jov.* 21. ZONA); to a broad sash worn under the bosom (Apoll. Rhod. iii. 867. STROPHIUM); and the epithet *ἄμιτρος* (Callim. *Dian.* 14.), to designate a young woman who has not arrived at her full development or at marriageable years; *i.e.*, who did not yet require the *zona* or the *strophium*. Also the military belt worn round the waist, at the bottom of the cuirass, as a protection to the belly, was called by the same name. Hom. *Il.* iv. 137. CINGULUM, 4.



2. In accordance with the preceding definition of a scarf with ties at the extremity to fasten it, the same name was given by the writers, both of Greece and Italy, to a particular kind of covering for the head, worn by the natives of Persia, Arabia, Asia Minor, and by the women of Greece, arranged so as to envelope the whole of the head from the forehead to the nape of the neck, the sides of the face, and the chin, under which it passed; whence the person who wears it is said to be veiled in it (*mitra velatus*. Claud. *de Laud. Stilich.* i. 156.), as characteristically displayed by the annexed example,

representing a Persian *mitra*, worn by one of the followers of Darius, in the large mosaic at Pompeii. The Asiatic *mitra*, worn by the Phrygians and Amazons, was a cloth cap, which covered the head as completely as the preceding, and was tied by strings or lappets under the chin (Isidor. *Orig.* xix. 31. 4. Serv. *ad.* Virg. *Æn.* iv. 216. ix. 616.), in the

manner shown by the annexed example, representing the head of Paris, from a Pompeian painting; and

in works of art, generally, it is one of the usual characteristics of Priam and the Trojans, which distinguish them from Greeks and Romans, amongst whom the use of it was regarded as a sign of extreme effeminacy. (Cic. *Har. resp.* 21.) The *mitra* of the Greek women was formed of a scarf of mixed colours (*versicoloribus*. Plin. *H. N.* xxxv. 35.), fastened round the head and under the chin, in a style similar to the preceding examples, as exemplified by the annexed illustration, from a bust at Dresden; but when introduced into Italy, its use was more particularly confined to aged persons and women of abandoned character, whether foreign or native. Ov. *Fast.* iv. 517. Prop. iv. 5. 70. Juv. iii. 66. Ulp. *Dig.* 34. 2. 25., in which passage it is mentioned as of a similar description, but different from the *calantica*.

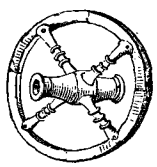
3. A strong *cable*, bound round the hull of a vessel amidship, to strengthen the timbers in stress of weather. Isidor. *Orig.* xix. 4. 6. *quo navis media vincitur*. Tertull. *Carm. de Jona et Ninive.* 42.

MITRA'TUS (μιτροφόρος). Wearing the *mitra*, as explained and illustrated in the last article. Plin. vi. 32. of Arabs; Prop. iv. 7. 62. of Asiatics.

MITTENDA'RIUS. An officer of the Imperial age, who was sent into the provinces to collect the tribute. Cod. Theodos. 6. 30. 2.

MOD'IOLUS. Diminutive of MODIUS; whence specially applied to various objects possessing a resemblance in form to the *modius*; as,

1. (χνόη, χοινίκη, χοινικίς, πλήμνη). The box or *nave* of a wheel, into which the spokes (*radii*) and axle (*axis*) are inserted (Plin. *H. N.* ix. 3. Vitruv. x. 9. 2.); whence also applied to the axle itself (Soph. *Electr.* 745. and by Varro, *R. R.* xx. xxi) to the axles which suspend the wheels (*orbes*) in an oil mill (*trapetum*). The illustration represents an ancient wheel, preserved in the museum of Prince Esterhazy at Vienna. The second and third of the Greek names bracketed imply that the principal dry measures of the Greeks and Romans (χοῖνιξ and *modius*) were of the same form, if they differed in capacity.



2. A box, bucket, or scoop, in the shape of a *modius* affixed to the outer circumference of a water-wheel, which fills itself with water, and discharges the contents into a receiver as the wheel revolves. (Vitruv. x. 5.). Sometimes wooden boxes were employed for the purpose, at others jars; and the Chinese make use of a joint of bamboo. See the illustration s. *Rota aquaria;* which will explain their application and object.

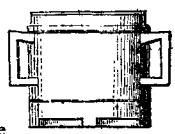
3. A particular part of the *catapulta* and *ballista* (Vitruv. x. 12. 1.); supposed to be a box or cap, which contained the rope; but as the exact manner in which these machines were constructed is involved in doubt and obscurity, an authorized definition is not attainable.

4. (πυξίς, Hero *de Spirit.* p. 180.). The box or cylinder in which the piston and sucker of a forcing pump acts (Vitruv. x. 7.); marked B B respectively on the woodcuts *s.* CTESIBICA MACHINA and SIPHO.

5. (χοινίκη). A surgical instrument, like a trepan, for cutting out parts of bones, consisting of a cylindrical borer, with serrated sides. Cels. viii. 3.

6. A small drinking goblet. Scæv. *Dig.* 34. 2. 37.

MOD'IUS and MOD'IUM. The principal dry measure of the Romans containing sixteen *sextarii*, or the sixth part of the Greek *medimnus*, something like the English *peck*. Its principal use was for measuring corn after it had been threshed; differing in this from the *corbis*, which was employed for measuring corn in the ear, that had not been cut with its straw by the sickle, but nicked off under the ear with a serrated or a forked instrument (*falx denticulata, merga.* Cato, *R. R.* 136. Hor. *Ep.* i. 16. 54. Cic. *Div. Verr.* 10.) The illustration is copied from a terra-cotta lamp, evidently intended to represent a *modius*, from the introduction of several shocks of corn, which in the original design are placed by its side.



2. The sheath or socket in which the mast of a ship is fixed. Isidor. *Orig.* xix. 2. 9.

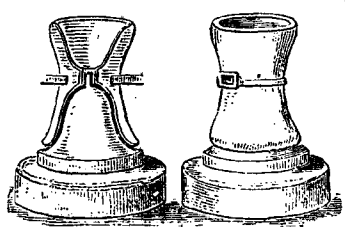
MOD'ULUS. In a general sense, a measure by which anything is measured; but more especially, a *module*, or measure of division, adopted by architects as a standard by which the proportions of an order, or the entire building, may be regulated. It may be taken at pleasure; but the diameter or semidiameter of a column at the bottom of the shaft is the module mostly resorted to. Vitruv. v. 9. 3.

2. In aqueducts, a *water-meter;* same as CALIX, 3. Front. *Aq.* 34. 36.

MŒ'NE, or MŒ'NIA, plural, which is more usual. The *walls of a town* (Cæs. *B. C.* iii. 80.), almost synonymous with *murus;* but with a more comprehensive sense, as it frequently includes all the buildings in a town which were surrounded by a *murus*. Cic. *Cat.* ii. 1. Vitruv. viii. 3. 24. Virg. *Æn.* vi. 549.

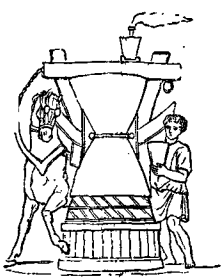
MOLA (μύλη). A *mill;* a general term, like our own, including various contrivances for grinding different kinds of objects, whether driven by human labour, cattle, or water; amongst which the following varieties are particularly specified:—

1. *Mola manuaria*, or *trusatilis* (χειρομύλη); a *hand-mill* for grinding wheat, or other farinaceous produce, such as beans, lupins, &c. (Aul. Gell. iii. 3. Cato, *R. R.* xi. 4. Ov. *Med. fac.* 72. Jabolen. *Dig.* 33. 7. 26.) Several of these mills, more or less perfect, have been discovered in the bakers' shops at Pompeii; all of which are constructed in the same manner, and consist of two stones cut into the peculiar shape exhibited by the annexed woodcut, representing the mill with both its stones fitted together and ready for use on the right hand, and a section of the outer stone on the left, to show the different forms of each. The base consists of a cylindrical stone, about five feet in diameter, and one in height, out of which rises a conical projection about two feet high, which forms the lower millstone (*meta*), and has an iron pivot fastened at its



top. The outer stone (*catillus*) is formed in the shape of an hour-glass, so that one half of it would fit, like a cap, upon the conical surface of the lower stone, receiving the pivot just mentioned into a socket made for the purpose in the centre of the narrowest part, between the two hollow cones, which served the double purpose of keeping it fixed in its position, and of diminishing or equalizing the friction. The corn was then poured into the hollow cup at the top, which thus served as a hopper, and descended gradually through four holes pierced in its bottom on to the solid cone below; where it was ground into flour between the outer surface of the cone and the inner one of its cap, as the latter was turned round and round (*lapis lapidem terit;* Plaut. *As.* i. 1. 16.) by the slaves who drove it, with the aid of a wooden bar inserted in each of its sides, for which the square socket is shown in the cut. The flour then fell out from the bottom into a channel cut round the base to receive it.

2. *Mola asinaria*, or *machinaria*. A mill of the same construction and use, but worked by cattle instead of men, as shown by the annexed example, from a marble in the Vatican.

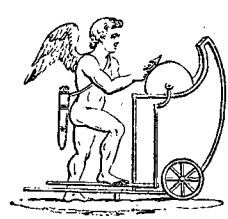


(Cato *R. R.* xi. 4. Ov. *Fast.* vi. 318. Apul. *Met.* vii. p. 143.) It will be perceived that the animal is blindfolded, as stated by Apuleius (*Met.* ix. p. 184.).

3. *Mola aquaria*. A mill for grinding flour, driven by water instead of men or cattle. (Vitruv. x. 5. Pallad. *R. R.* i. 42. Auson. *Mosell.* 362.) The millstones were similar to those represented in the two preceding woodcuts; but the outer one was turned round by means of a wheel (*rota aquaria*), furnished with float-boards, and having a cog-wheel (*tympanum dentatum*) affixed to the opposite extremity of its axis, the cogs of which fitted into those of another wheel placed vertically over it, so that as the water-wheel revolved, it communicated a rotatory motion through the cogs to the outer stone (*catillus*) of the mill. See also HYDRALETES. Ausonius mentions likewise saw-mills, for cutting marble into slabs, driven by water (*Mosell.* 363.).

4. *Mola buxea*. A small wooden handmill for grinding pepper and articles of a similar description. Pet. *Sat.* 74. 5.

5. *Mola versatilis*. Probably a *grindstone*, like the annexed example, from an engraved gem, in which the stone (*cos*) is worked round by the foot in the same manner as now practised. (Plin. *H. N.* xxxvi. 29.) Livy also (xxviii. 45.) appears to indicate a machine of the same



kind; but the interpretation is not altogether certain, for both passages might be referred to the common corn-mill, No. 1.

6. *Mola olearia*. An olive mill, employed for bruising the olives, and grinding off the fleshy parts of the

fruit from the stones without breaking them. (Columell. xii. 52. 6.) In the opinion of Columella, the *mola* was the best of all the contrivances employed for the purpose. He does not, however, explain the manner in which it was constructed, further than by saying that the bruising stone could be elevated at pleasure to suit the exact size of the olives, and thus avoid the danger of crushing the stones with the flesh, which deteriorates the oil; but the same could also be done in the *trapetum*, by placing a block (*orbiculus*) under the axle, between the *cupa* and *miliarium*. (Cato, *R.R.* 22. 2.) Still as Columella pointedly distinguishes the *mola* from the *trapetum*, it may be inferred that the former was a machine of somewhat similar character to the common corn-mill (No. 1.), consisting of two stones, the upper one being moveable, and working round a stationary one below it. (Compare *Geopon.* x. 18. Pallad. xii. 17. 1.) A third machine used for the same purposes was the *solea et canalis* (Columell. *l.c.*), the nature of which is entirely unknown; and lastly a contrivance called TUDICULA, which see.

MOLA'RIUS, MOLENDA'RIUS, MOLENDINA'RIUS, sc. *Asinus*. An ass which works in a mill. Cato, *R.R.* xi. 1. Paul. *Dig.* 33. 7. 18. § 2.

MOLENDINA'RIUS. A *miller*. Inscript *ap.* Grut. 1114. 6.

MOLETRI'NA (μυλών). The building or place in which a mill is worked. Cato *ap.* Non. *s.v.* p. 63.

MOLI'LE. The name given to a part of the apparatus used for turning a mill, both in those which were driven by men and by cattle. Varro, *R.R.* x. and xi. In the former passage, it probably means the handles inserted into the sides of the upper stone (woodcut *s.* MOLA, 1.); in the latter, the frame over the animal's back, to which he was attached when harnessed to his work (woodcut *s.* MOLA, 2.).

MOL'INA. The term employed by late writers for *a mill*. Ammian. xviii. 8. 11. P. Victor. *Urb. Rom. Reg.* iv.

MOLLIC'INA. See the next word.

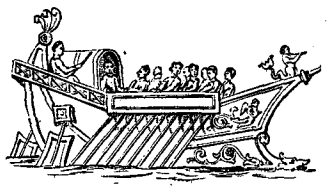
MOLOCH'INA, sc. *vestis* (μολόχινη). A garment made of cloth woven from the fibrous parts of the bark of the *hibiscus* (μολόχη), a species of mallow, which is still employed in India for making cordage. The word is also written *mollicina*, *molicina*, and *molocinia*, all evident varieties from the Greek original. Isidor. *Orig.* xix. 22. 12. Novius *ap.* Non. p. 540. Cæcil. *Ib.* p. 548. Yates, *Textrin. Antiq.* pp. 304—309.

MOLOCHINA'RIUS. One who deals in cloth made from the mallow plant. Plaut. *Aul.* iii. 49. MOLOCHINA.

MONAU'LOS and -US (μόναυλος). A single pipe, of the simplest character, and played in the same way as our flageolet and clarionet. (Plin. *H.N.* vii. 57. Mart. xiv. 64.) The Greek name also designates the person who played it (Hedyl. *Ep. ap.* Athen. iv. 78.), for which we find *monaules*. (Not. Tires. p. 173.) The illustration represents a single pipe of this description, from a statue in the Vatican, with a performer, showing the manner in which it was handled, from the Vatican Virgil.

MONE'RIS (μονήρης, μονόκροτος). A vessel which has only a single line of oars in file; a *galley*; as opposed to those which have two or more (Liv. xxiv. 33. Tac. *Hist.* v. 23. *quæ simplici ordine agebantur*), as shown by the example, from the Vatican Virgil.

Vessels of this class were sometimes of



considerable size, and rated amongst the *naves longæ;* in which several rowers worked upon the same oar, by means of a false handle attached to it, in the same way as was practised in the Mediterranean galleys of the 15th, 16th, and 17th centuries, and explained at length *s.* REMEX.

MONE'TA. The *mint,* where money was coined; a building on the Capitol adjoining the temple of Juno Moneta. Cic. *Phil.* vii. 1. Suet. *Jul.* 76. Liv. vi. 20.

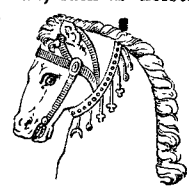
2. Hence the money itself (Ov. *Fast.* i. 221.); and the die or mould with which it is coined. (Mart. xii. 55.) See FORMA, 2.

MONI'LE (*μάννος*). A *necklace;* a very usual ornament worn by the

females of Greece and Italy, in the same manner as still practised; and made in every conceivable variety of form, pattern, and material, of which the excavations of Herculaneum, Pompeii, and the tombs of Etruria have afforded numerous and highly valuable originals. The examples here introduced are all from Pompeian paintings, which are selected for illustration because they afford specimens of designs which appear to have been general favourites, as they are frequently met with on the fictile vases and other works of art. The top figure is a head of Juno, who wears a necklace formed of stars of gold, alternating with a large bead between each star; the two below are dancing girls; the left-hand one with a single row of pearls or beads, the other with a number of gold drops or pendants, precisely similar in pattern to an original necklace now seen in the royal museum at Naples.

2. *Monile baccatum.* A necklace made with a string of beads, berries, or stained glass, of which the left-hand figure in the preceding woodcut affords an example. Virg. *Æn.* i. 654. Lamprid. *Alex. Sev.* 41.

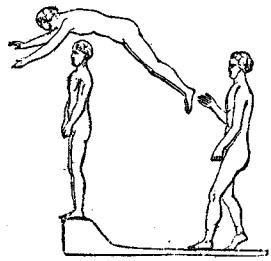
3. A collar or necklace placed as an ornament round the throat or neck of favourite animals, such as horses (Virg. *Æn.* vii. 278.) or deer. (Ov. *Met.* x. 112.) The fawn of Silvia is represented with this appendage in the Vatican Virgil; and



the annexed example, from a fictile vase, shows it upon a horse, having pendants in the shape of a crescent depending from it, which explains the *monile lunatum* of Statius, *Theb.* ix. 689.

MONOB'OLON. A game in which various feats of leaping were displayed without the assistance of a leaping pole, or any other aid to muscular exertion, like the "sauts perilleux" of the French, or the "mortal leaps" of our itinerant showmen. (Imp. Justin. *Cod.* 3. 43. 3.) The example is after an engraved

gem; and though the word it illus-



trates belongs to a late period, the work of art is of a much earlier date.

MONOCHRO'MATA (*μονοχρώματα*). Paintings tinted with a single colour, either red or white for instance, upon a dark ground, as frequently seen on fictile vases. Plin. *H. N.* xxxiii. 39. Id. xxxv. 36. § 2.

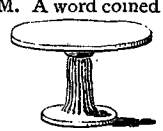
MONOGRAM'MOS (*μονόγραμμος*). Literally, drawn in outline, like the earliest attempts at painting, which consisted only of outlines (Plin. *H. N.* xxxv. 5.); thence transferred to anything which has no substance, as the gods (Cic. N. D. ii. 23.); or a wretchedly attenuated person (Lucil. *Sat.* ii. 17. Gerlach.).

MONOLI'NUM. A necklace formed with a single string of pearls. Capitol. *Maxim. Jun.* 1. Left-hand figure *s.* MONILE, 1.

MONOLITH'OS (*μονόλιθος*). Formed out of a single block of stone or marble, as a statue, column, or pillar. Laberius *ap.* Non. *s. Lenis.* p. 544. Ampel. 8. Compare Plin. *H. N.* xxxvi. 5. § 13.

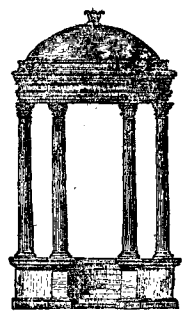
MONOLO'RIS, sc. *vestis*. Decorated with a single *paragauda*, or band of gold and purple, as explained *s.* PARAGAUDA. Aurel. *Vopisc.* 46.

MONOPOD'IUM. A word coined from the Greek to denote a table supported upon a single foot and stem (Liv. xxxix. 6. Plin. *H. N.* xxxiv. 8.); though it is not met with in that



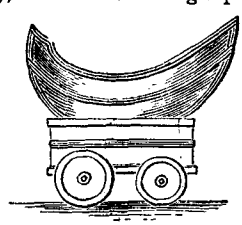
language with the same meaning. The illustration represents an original of marble found at Pompeii.

MONOP'TEROS (*μονόπτερος*). Literally, with only one wing; whence adopted by architects to designate a circular shrine or temple, consisting of an open colonnade supporting a dome, under which an altar might be placed, but without any cell (*cella*, Vitruv. iv. 8. 1.), as shown by the annexed example. Vitruvius cites a temple of Bacchus at Teos as a specimen of this style (vii. *Præf.* 12.); and some architects



recognise another instance in the existing ruins of an edifice at Pozzuoli, known as the temple of Serapis.

MONOX'YLUS (*μονόξυλος*). Literally, made out of a single piece of



wood; applied adjectively to any small boat scooped out of a solid trunk, such as the *linter*, *alveus*, *scaphula* (Plin. *H. N.* vi. 26.); and, absolutely, as the name of a small broad-bottomed boat, employed by

the Roman soldiers in making bridges over unfordable rivers. A certain number of these were usually transported with an army upon carts (Veget. *Mil.* iii. 7.), and are repeatedly represented on the columns of Trajan and Antonine, from the latter of which the annexed example is taken.

MONUMEN'TUM (*μνήμα, μνημεῖον*). In general, any monument, record, or memorial intended to perpetuate the memory of persons or things, such, for instance, as a statue, a building, or a temple, particularly one on which the name of the founder is inscribed. Cæs. *B. C.* ii. 21. Cic. *Verr.* i. 4. Id. *Div.* i. 9. *Ib.* 28.

2. *Monumentum Sepulcri*, or absolutely ; a *monument, tomb*, or *sepulchre*, erected in memory of a deceased person, including both those in which the remains were actually deposited (*sepulcrum*, strictly), and such as were merely erected to record the memory of any one apart from the place where his remains were buried. (Florent. *Dig.* 11. 7. 42. Festus, *s. v.* Varro, *L. L.* vi. 45. Sulpic. *ap* Cic. *Fam.* iv. 12. Hor. *Sat.* i. 8. 13. Nepos, *Dion.* 10.) These monuments were not allowed within the city walls, excepting in a few solitary instances, granted as an especial distinction, but were usually constructed by the sides of the high roads in a long line of magnificent elevations, forming a striking vista, suggestive of moral and noble sentiments to every passer by. The annexed illustration represents a range of tombs on each side of the way immediately outside of the gates of Pompeii, on the high road to Herculaneum, and will convey an idea of the imposing character which the approach to ancient Rome must have possessed from the Appian Way, on which the monuments of so many of her illustrious men, both civil and military, once stood. The remains and ruins of these are still visible to the eye, in a continuous line along both sides of the deserted road, for a distance of four or five miles from the city.

3. (*γνωρίσματα*). The toys or tokens tied round the necks of infants when they were exposed as foundlings, in order that they might be recognized by any members of their families in after years, if they happened to survive (Ter. *Eun.* iv. 6. 15.) ; more usually designated by the general term CREPUNDIA, under which a more full description and illustration is introduced.

MORA (*κνώδων, πτέρυξ*). A projecting tooth or cross-bar on each side of a hunting-spear, below the head, and fixed to the ferrule or socket into which the shaft fits. Such an adjunct was more particularly employed in boar hunting ; and its object was to prevent the point from penetrating too far, which would bring the animal into close contact with the huntsman ; for as it came on with enormous weight and force, the shaft of the spear would follow the point, unless it met with some resistance, up to the hands of the person who held it. (Grat. *Cyneg.* 110. Xen. *Cyneg.* x. 3. and 16. Pollux. v. 22.) The last-cited author makes a distinction between the *κνώδων* and *πτέρυξ*, which is satisfactorily explained by the two examples annexed, both representing spear-heads from ancient monuments. (Alstorp. *de Hast.* p. 179.) The sharp curved points, like teeth, are the *κνώδοντες* ;

the straight ones with widening ends, like wings, the πτέρυγες; but as both served the same purpose of staying the onward course of the animal, they are included by the Latin writers under the one general name of *mora*, literally, a delay or hindrance.

2. The cross-bar which guards the handle of a sword, and prevents the

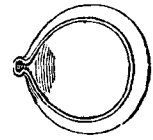
blade from penetrating beyond it, as shown by the annexed example from the sarcophagus of Alexander Severus, at Rome. Sil. Ital., i. 515.

3. A flat cross piece of wood at the bottom of a *splint* in which a broken leg is confined, for the purpose of supporting the foot and keeping the instrument in its proper place. Celsus, viii. 10. 5.

MORIO'NES. *Deformed idiots;* who were purchased as slaves, and kept in the great Roman houses for the purpose of affording amusement by their want of mental capacity, conjoined, as it always was, with physical malconstruction (Mart. viii. 13. Id. xii. 94. Plin. *Ep.* ix. 17. 1.), both of which properties are visibly expressed in the annexed figure from a small bronze statue, in which the eyes and teeth

are inserted of silver, and which faithfully illustrates the description given by Martial (vi. 39.) of one of these creatures, *acuto capite, et auribus longis, Quæ sic moventur, ut solent asellorum.*

MORTA'RIUM (ὅλμος). A *mortar*, in which ingredients are kneaded up and mixed together with a small pestle (*pistillum*), worked by one hand (Virg. *Moret.* 100.) in a roundabout direction (*Ib.* 102. *it manus in gyrum*), and formed, as it still is, of a stone or other solid material, hollowed into the shape of a shallow basin (*Ib.* 96. *lapidis cavum orbem.* Plin. *H. N.* xxxiv. 50. *Ib.* xxxiii. 41. Scrib. *Comp.* 111. Columell. xii. 57. 1. Cato, *R. R.* 74.) The illustration represents an original



found amongst the ruins of Roman buildings in London. Compare PILA.

2. The hollow basin in which olives were placed in the bruising-machine, called a *trapetum*, to be crushed by the wheels which worked round it. (Cato, *R. R.* xxii. 1.) It will be observed from the figure on the right hand of the annexed woodcut, representing an original *trapetum* found at Stabia in elevation and section, that the *mortarium* (marked 1. 1. on each plan) is a sort of basin with sides and bottom of the same hollow curvilinear form as the common mortar, though the centre of it is occupied by a short thick column

(*miliarium*, 2. 2.), which supports the bruising-stones (*orbes*, 3. 3.).

3. A large basin, or receiver of similar form, in which fine cement or stucco was kneaded and mixed. Plin. *H. N.* xxxvi. 55. Vitruv. vii. 3. 10.

4. A hollow trench dug round the roots of a tree to collect moisture (Pallad. iv. 8. 1.); a meaning which clearly arises from the resemblance which the trench and trunk of the tree bear to the *mortarium* and *miliarium* of an oil mill, as shown by the section in the preceeding illustration.

MUCI'NIUM or MUCCI'NIUM. (Arnob. ii. 5.) A pocket-handkerchief for wiping the nose. See SUDARIUM.

MU'CRO. The point of any instrument, weapon, or other artificial or natural object which is pointed, jagged, or sharply acuminated; but more especially the point *of a sword*, as opposed to *cuspis*, the point of a spear. Ov. *Met.* xii. 485. Cic. *Phil.* xiv. 3. Virg. Lucan, &c.

MULCTRA, MULCTRA'LE, and MULC'TRUM (ἀμολγεύς). A *milk-pail*, for milking cows and goats (Virg. *Ecl.* iii. 30. *Georg.* iii. 177.

Hor. *Epod.* xvi. 49.); and in which the milk was carried while cried through the town. (Calpurn. *Ecl.* iv. 25.) The example is from the Vatican Virgil.

MULI MARIA'NI. C. Marius, with the object of remedying the inconvenience resulting from the immense baggage-train which accompanied an army on its march, made each soldier carry his own rations for a certain number of days' provision, together with the vessels for dressing it, and his personal baggage, on the top of a pole fixed to his back. This custom was subsequently retained, as shown by the annexed figure, representing one of the soldiers in Trajan's army, from the column of that emperor; but when first introduced, the practice, being a novelty, gave rise to the joke which attached to these men the nickname of "Marius' mules," because they carried their loads like beasts of burden, on their backs. Frontin. *Strateg.* iv. 1. 7. Festus, *s. v.* and *s.* Ærumnula.

MU'LIO (ὀρεοκόμος). A person who keeps mules to let out for hire, or for sale; a *mule-dealer* and *job-master*. Suet. *Vesp.* 4.

2. (ἡμιονηγός, ἀστραβηλάτης). A *muleteer*, or *mule-driver*; without reference to whether the animals were his own or not, or whether he drove them as a coachman, in harness (Suet. *Nero.* 30. *Vesp.* 23.); or on foot, as beasts of burden. Id. *Vit.* 7.

MULL'EOLUS (Tertull. *Pall.* 4.) Diminutive of

MULL'EUS. A half boot of a reddish or plum colour, worn by the patricians of Rome; not, however, by all of them, but only those who had borne the curule magistracy, a dictator, consul, prætor, censor, or curule aedile. (Cato. *ap.* Fest. *s. v.* Vopisc. *Aurel.* 49. Isidor. *Orig.* xix. 34. 10.) Some think the *mulleus* was the same as the *calceus patricius* (woodcut *s. v.* p. 99.); others, that it resembled the *calceus repandus* or *uncinatus*, of which a figure is given on the same page, No. 3.

MULOMED'ICUS (κτηνίατρος). Strictly a veterinary who confines his practice to the diseases of mules, as contradistinguished from *equarius medicus*, a horse doctor; but the word also bears a more extensive signification for a cattle doctor generally. Veget. *Mulomed Præf.* i. and iv.

MULTICIUS, MULTITICIUS, or MULTITIUS. Used to designate some particular kind of fabric, either of a very ingenious, or costly, or fine texture, out of which the wearing apparel of women, and men of luxurious or effeminate habits, was made. The precise meaning of the word is not clearly ascertained. Some derive it from *multum* and *icio*, and interpret it to mean "closely condensed" by the batten *(radius, spatha)*, which is contrary to the character of transparency attributed to it; others from *mollitie (a mulcendo)*, in allusion to the softness of its texture; and others

from *multis liciis, i.e.*, which is made with many leashes (*licia*), thus indicating an intricate and elaborate pattern woven up in the fabric; which seems to be the most rational interpretation. Juv. ii. 66. xi. 186. Valerian. Aug. *in Ep. ap* Vopisc. *Aurel.* 12. Gloss. Philox.

MUNERA'RIUS. The person who gives a public show of gladiators. Suet. *Dom.* 10. Quint. viii. 3. 34.

2. *Munerarius libellus.* A *bill of the show;* or list announcing the names and descriptions of the gladiators about to be exhibited at a public show. Trebell. *Claud.* 5.

MURCUS. A nickname given to those who maimed themselves by cutting off their thumbs in order to escape from military service. (Ammian. xv. 12. 5.) This appears to have been not an uncommon practice (Aelian. *V. H.* ii. 9. Suet. *Aug.* 24. 27. Plut. *Lysand.* Cod. Theodos. 7. 13. 4. 5. and 10.); and to it our term *poltroon* owes its origin, through the Italian *poltrone*, abbreviated from *pollice trunco.*

MUREX. A kind of fish, with a sharp-pointed and twisted shell, poetically given to the Tritons for a trumpet (Val. Flacc. iii. 726.), as in the annexed example from a terra-cotta lamp; also used as a bottle for holding unguents (Mart. iii. 82.); and in ornamenting grottos (Ov. *Met.* viii. 563.), of which examples are still seen in the gardens of two houses at Pompeii.

2. In a secondary sense, any thing which has a rough and prickly surface, with projecting points, like the end of the murex shell; as a rock or stone full of acuminated protuberances (Plin. *H. N.* xix. 6. Virg. *Æn.* v. 205.); a box or case set with spikes inside (Gell. vi. 4.); and, as some think, a very sharp bit, armed with spikes (Stat. *Achill.* i. 221. *murice frænat acuto Delphinas*), like the *lupatum*, or the bits formerly used by the Mamelukes; but as the passage of Statius has reference to a Triton and his dolphins, the more poetical interpretation would be, that he checks their course with the sound of his sharp-pointed shell instead of a bit.

3. *Murex ferreus.* A *caltrop;* an instrument made with four spikes of iron, adjusted in such a manner that when thrown upon the ground from any distance one of them always

stood upright, as shown by the annexed example from an original. It was used in ancient warfare to impede the advance of cavalry and disable the horses. Val. Max. iii. 7. 2. Curt. 4. 17.

MURICA'TUS and MURIC'IUS. Armed or formed with sharp projections, like the point of the *murex.* Plin. *H.N.* xx. 99. Auson. *Ep.* ix. 4.

MURILEG'ULUS. One who follows the occupation of *murex* fishing, the juices of which were extensively used by the ancients for making a purple dye. Cod. Justin. 11.

MUR'RHINA, MUR'RHEA, and MYR'RHINA. *Porcelain* vases. (Plin. *H. N.* xxxvii. 7. Prop. iv. 5. 26. Juv. vi. 156. Lamprid. *Elag.* 32.) Modern investigations seem to have placed it almost beyond dispute that the *murrha* of the ancients was a fine earth, dug in the East, out of which vases of different kinds, but of a light and fragile substance, were made; and many fragments of ancient porcelain have been discovered in various excavations, agreeing remarkably with the description of Pliny (*H. N.* xxxvii. 8.), in regard to the variety of colours with which they are covered; though

in other respects his idea of the material which composes them may be said rather to verge upon the truth, than to afford a faithful account of the actual substance. But the well-attested fact that several bottles of real Chinese porcelain inscribed with native characters, have been found in the tombs of Egypt (one of which is represented in the annexed woodcut, from the original of Salt's collection in the British Museum), distinctly proves that objects of that material were exported from China at a very early period although the art of making it may not have been discovered by the Romans; and this would account for the prodigious value set upon them.

MURUS (τεῖχος). A wall of stone or brick, built as a defence and fortification round a town, in contradistinction to *paries*, the wall of a house, or any other edifice. (Cic. *N. D.* iii. 40. Id. *Off.* i. 11. Cæs. *B. G.* ii. 12.) Town walls were usually constructed with square or round towers (*turres*) at certain intervals, a fortified gate (*porta*) at every point from which any of the great roads emanated; sometimes with a trench (*fossa*) on the outside, having a mound (*agger*) within it, upon which the ramparts (*loricæ propugnacula*) were raised, surmounted by turrets (*pinnæ*) to shield the defenders.

Murus crinalis: A crown or ornament for the hair, made in imitation of the walls of a town, with its towers and fortifications attributed by poets and artists to the goddess Cybele, to typify the cities of the earth over which she was presumed to reign; as in the annexed example from a marble bas-relief. Claud. *in Eutrop.* ii. 284.

MUSCA'RIUM. (σόβη). A *fly-flap* for driving away flies, or *whisk* for dusting anything; made of the long peacocks' feathers (Mart. xiv. 67.), or the tuft at the end of a cow's tail (Id. xiv. 71.); whence the word is also used for a horse's tail. Veg. *Vet.* vi. 2. 2.

2. A case or closet in which papers, tablets, &c., were placed to preserve them from fly stains (Inscript. *ap.* Romanelli, *Viagg. a Pompei*, p. 168.) The modern Italians retain the same elements with a similar meaning in their word *moscajuola*, which signifies a cupboard or safe where eatables are put by.

MUSCA'RIUS. See CLAVUS 4.

MUS'CULUS. A contrivance employed in sieges for covering and protecting the men from the enemy's missiles whilst engaged in throwing up their earth-works, and making their approaches to the walls. The manner in which it was constructed is detailed at length by Cæsar (*B. C.* ii. 10.) and Vegetius (*Mil.* iv. 16.); but no representation of the object itself, except conjectural ones, exists; amongst these the one designed by Guischard (*Memoires Milit.* tom. ii. p. 58. tab. 2.), affords a good practical illustration to the text of Cæsar.

2. A small sailing vessel of extremely short dimensions between stem and stern (Isidor. *Orig.* xix. 1. 14. Not. Tir. p. 178.); the characteristic build as well as the name of which is retained by the Venetians, who still use the name of *topo, the mouse*, to distinguish a particular kind of small craft, amongst the many different ones which trade in their waters.

MUSE'UM and MUSI'UM (Μουσεῖον). Originally signified a temple, seat, or haunt of the Muses; thence an establishment instituted by Ptolemy Philadelphus, at Alexandria, for the promotion of learning and the support of literary and scientific persons who lived there at the public expense (Suet. *Claud.* 42. Spart. *Hadr.* 20.); and the

Romans also gave the same name to a grotto, or place in their villas where they used to retire and enjoy intellectual conversation. Plin. *H.N.* xxvi. 42. Varro, *R.R.* iii. 5. 9. Compare Cic. *Leg.* ii. 1.

MUSIVA'RIUS. An artist who made mosaic work, the *opus musivum*, as explained under the following word:

MUSI'VUM (μουσεῖον). The original from which our term *mosaic* is derived; but the ancients employed the word in a somewhat more restricted sense than we attach to our term. Amongst them *musivum* means a mosaic formed with small pieces of coloured glass or composition in enamel, as opposed to *lithostrotum*, which was made of natural stones or different coloured marbles. Mosaics of this description were not originally used for pavements, but only in ceilings (Plin. *H.N.* xxxvi. 4. Inscript. *ap.* Furnaletti *de Musiv.* cap. 1. p. 2.), because at first it was feared that the material was not of sufficient durability to bear the wear and tear of footsteps; but when this was discovered to be a groundless alarm, the same materials were employed in the construction of ornamental pavements (Augustin. *Civ. D.* xvi. 8.), either alone, or with the admixture of real stones, which enabled the artist to make his work more perfect, and his tints more varied and more true; in short, to imitate a picture with considerable precision in all its colours, forms, and varieties; whence this style of the art obtained the name of mosaic painting — *pictura de musivo* — and became the most perfect amongst the different processes employed for works of this nature, each of which had a characteristic name of its own, which will be found in the list of the Classed Index. Plin. *H.N.* xxxvi. 64. Spart. *Pesc.* 6. Visconti. *Mus. Pio-Clem.* vii. p. 236.

MUSTA'CEUM. A *wedding-cake*, distributed to the friends of the bride and bridegroom when they left the marriage feast. (Juv. vi. 202.) It was made of flour kneaded with new wine or *must*, cheese, and aniseed, and baked upon bay leaves. Cato, *R.R.* 121.

MUSTUM (τρύξ). *Must; i. e.* new wine not yet fermented and racked off from the lees. Cato. Columell., &c.

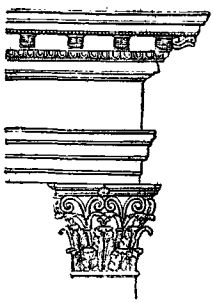
MUTATIO'NES. *Posting-houses*, at which relays of horses were kept along the high roads for the service of the state, and the accommodation of travellers. The postmaster of the smallest *mutatio* was compelled to keep as many as twenty horses; of the largest, not less than forty. Impp. Arcad. et Honor. Cod. Theodos. 8. 5. 53. Cod. Just. 12. 51. 15. Compare Ammian. xi. 9. 4., where the word is used for a relay or change of horses.

MUTA'TOR, sc. *equorum*. (Val. Flacc. vi. 161.) A poetical expression for DESULTOR, which see.

MUT'ULUS. In a general sense, any projection of stone or wood, like the end of a small beam or rafter, standing out beyond the surface of a wall (Cato, *R. R.* viii. 9. 3. Varro, *R. R.* iii. 5. 13. Serv. *ad* Virg. *Æn.* i. 740.); whence specially a *mutule* in architecture; *i. e.* an ornament properly characteristic of the Doric order, consisting of a square projecting member, arranged at intervals over the triglyphs and metopes under the corona, and intended to represent in the exterior elevation the end of a principal rafter (*canterius*) in the timber work of the roof (see woodcut *s.* MATERIATIO, ff.); consequently it is recessed upwards towards the front of the corona, in order to express the slanting position of the rafter, as shown by the angular

mutule in our cut, representing a portion of the entablature to the temple of Theseus, at Athens. Vitruv. iv. 2. 3. and 5.

2. In the Corinthian order, these members are now styled *modillions*, and are made of a more elaborate character, resembling ornamental brackets; but in many Roman and modern elevations, their original pur-



pose of representing the ends of the principal rafters of the roof (*canterii*) is destroyed by the custom of inserting a row of dentils (*denticuli*), which represent the ends of the common rafters (*asseres* and woodcut *s.* MATERIATIO, h h.), *below* them; a practice always censured and avoided by the Greeks. (Vitruv. iv. 2. 5.) The illustration represents a portion of the portico in front of the Pantheon at Rome, and shows the order in its pure state, having modillions without the objectionable introduction of dentils underneath.

MYOP'ARO. Diminutive of PARO. A small piratical craft employed by the Saxon corsairs, made of wicker-work, covered with raw hides (Isidor. *Orig.* xix. 1. 21.), and remarkable for its swift sailing. (Cic. *Fragm.* and Sallust. *ap.* Non. *s. v.* p. 534. Scheffer. *Mil. Nav.* ii. p. 72. Savaro *ad* Sidon. *Ep.* viii. 6.

MYROPO'LA (*μυροπώλης*). A Greek *perfumer* or dealer in unguents and perfumes. Plaut. *Cas.* ii. 3. 10.

MYROPO'LIUM (*μυροπώλιον*). A Greek perfumer's shop or stall. Plaut. *Ep.* ii. 2. 17.

MYSTA or MYSTES (*μύστης*). Properly a Greek term, designating one who is initiated in the secret rites or mysteries of certain worships. Ov. *Fast.* iv. 536.

MYSTAGO'GUS (*μυσταγωγός, περιηγητής*). A guide or *cicerone*, who conducts strangers over places unknown to them, and points out the objects most worthy of observation, especially at the temples. Cic. *Verr.* ii. 4. 59.

MYSTRUM (*μύστρον*). A liquid measure of the Greeks, containing the fourth part of a *cyathus*. Rhemn. Fan. 77.

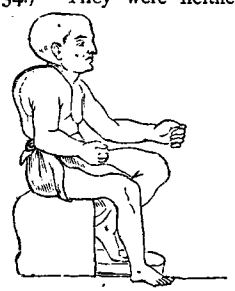
MYX'A or MYX'US (*μύξα, μυκτήρ*). A word borrowed from the Greek signifying literally the mucus which is discharged from the nostrils; whence it is applied in both languages to designate the *nozzle* of an oil lamp through which the wick protrudes; as shown on the left side of the annexed example. Mart. xiv. 41.

N.

NAB'LIA and NAU'LIA (*νάβλα, ναῦλα*, and *ναῦλον*). A musical instrument of Phœnician origin according to Athenæus (iv. 77.), and doubtless the same as the Hebrew *nevel*, so often mentioned in the Psalms, whence it came to the Greeks and Romans. It was a stringed instrument, having ten cords according to Sopater (Athen. *l. c.*), or twelve according to Josephus (*Antiq.* xii. 10.), was of a square form (Schilte *ad* Kircher. *Musurg.* ii. p. 49.), and was played with

both hands without the *plectrum*, but in the same manner as a harp. (Joseph *l. c.* Ov. *A. Am.* iii. 327. *duplici genialia naulia palma verrere.* Cæsius *in Asterismo Lyræ* p. 189.) Ovid mentions it as an instrument of the same class as the *lyra* and *cithara*, but distinct from both; particularly adapted for use in social life and festive occasions, and the study of which he recommends to all young females who wish to gain admirers and cultivate the art of pleasing. All these particulars agree so well with the instrument and figure exhibited by the illustration, from a Pompeian painting, as to make it extremely probable that it was intended to represent the *nevel*, while at the same time they are scarcely reconcileable with the statement of Athenæus (*l. c.*) that the instrument in question was a hydraulic organ.

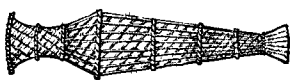
NA'NI (*νάννοι* and *νᾶνοι*). *Pigmies* or *dwarfs*, beings of diminutive stature, kept for ostentation, and as rarities amongst the number of state slaves (Suet. *Tib.* 61.), both males and females, *nanæ*. (Lamprid. *Alex. Sev.* 34.) They were neither distorted in figure, nor of mental imbecility, like the *moriones*, for they were taught music and other accomplishments (Propert. iv. 8. 41.). The illustration is from a small statue, probably executed as a portrait.



NARTHE'CIUM (*ναρθήκιον*, *νάρθηξ*). A small case for keeping unguents and medicines (Cic. *Fin.* ii. 7. Mart. iv. 78.); made in a cylindrical form, like a joint of the fennel giant (*νάρθηξ*), which may itself have been used for the purpose, but doubtless suggested the name, and authorised the application of it to an object of corresponding form, though made of other materials; as the annexed example, from an original of ivory found at Pompeii.

NASITER'NA. A vessel which appears to have been very similar in use and character to our *watering-pot*, employed by the ancients for watering the race-course; in gardens and vineyards, for watering the ground to lay the dust before a house, and similar purposes. (Festus *s. v.* Cato, *R. R.* x. 2. Plaut. *Stich.* ii. 3. 28.) It is formed from *nasus*, a nose or spout, with an augmentative termination, like *cisterna* from *cista*, thus meaning a vessel with a very long spout, and not with *three* spouts or three handles, as some have imagined.

NASSA (*κημός*, *κύρτη*). A *weel*, or basket for snaring fish, made of wicker work with a wide funnel-shaped mouth, long body, and narrow throat, constructed as our own are, in such a manner that the fish could enter it but not get out again. Festus, *s. v.* Oppian. *Hal.* iii. 85. and 341. Sil. Ital. v. 48., where the form and manner of making it is described at length, corresponding exactly with the annexed figure, composed from two Roman mosaics, in both of which it is represented as lying half-buried amongst sedges in a shallow piece of water.



NASSITER'NA. See NASITERNA.

NATA'TIO. A *swimming-bath* both in the open air and under cover (Celsus, iii. 27. 1. Cœl. Aurel. *Tard.* i. 1.); consequently of a higher tem-

perature and of larger dimensions than the plunging-bath, *baptisterium.*

NAUCLE'RUS (*ναύκληρος*). A Greek *ship-owner*, who gained his subsistence by carrying freights of merchandize and passengers from place to place, himself generally acting as the skipper or captain of his own vessel. Isidor. *Orig.* xix. 1. 3. Plaut. *Mil.* iv. 3. 16. iv. 6. 68. Xen. *Mem.* iii. 9. 11.

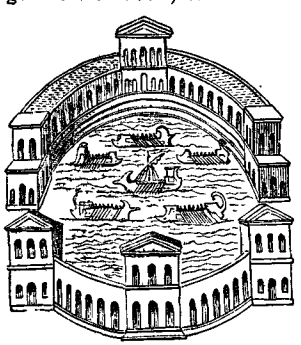
NAU'CULA; for NAVICULA.

NAU'LIA. See NABLIA.

NAU'LUM (*ναῦλον*). The price paid for a freight of goods or for a passage in a ship. Juv. viii. 97. Paul. *Dig.* 30. 39. 1. Ulp. *Dig.* 20. 4. 6.

NAUMACHI'A (*ναυμαχία*). A naval engagement; but in Latin usually applied to the representation of a sea-fight, exhibited as an entertainment to the people of Rome, in an artificial piece of water made for the purpose. Suet. *Claud.* 21. *Jul.* 44. *Nero*, 12.

2. An edifice constructed for the exhibition of sham fights, in imitation of naval engagements (Suet. *Tib.* 72. *Tit.* 7.); of which there were several in the city of Rome; consisting of a large basin of water, surrounded by



an architectural elevation, containing seats for the spectators, similarly disposed to those in the Circus or Amphitheatre; as shown by the annexed example from a silver medal of the Emperor Domitian.

NAUPE'GUS (*ναυπηγός*). A *shipwright.* Pandect.

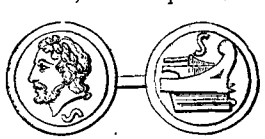
NAVA'LE (*νεών, νεώριον ὁλκός*) Herod. ii. 159.) A *dock* and *dock-yard* in which ships were built, repaired, and laid up in ordinary, with all the gear and tackle belonging to them. Virg. *Æn.* iv. 593. Liv. viii. 14. xl. 51. Vitruv. v. 12. 7.

2. (*ναύσταθμον*). A *road-stead*, or harbour for ships on the coast. Ov. *Her.* xviii. 207.

NAVAR'CHUS (*ναύαρχος*). A *naval captain* who commanded a single vessel in a squadron. (Veg. *Mil.* v. 2. Cic. *Verr.* ii. 5. 32.) But the Greeks gave the same title also to the Spartan *admiral-in-chief.* Thucyd. iv. 11.

NA'VIA. A small boat, like the *alveus, linter*, or *monoxlyus*. Macrob. *Sat.* i. 7.

2. *Capita aut navia.* An expression used by the Roman boys when tossing up, corresponding with our "heads or tails," instead of which they cried "heads or vessel," because the oldest coins, the *As* and *Semissis*, had the head of Janus for a device on one side, and the prow of a ship



on the reverse, as shown by the annexed example, representing an original half *as.* Macrob. *Sat.* i. 7.

3. A shallow trough, excavated from a single trunk of wood, like a boat, especially employed at the vintage. Festus, *s. v.*

NAVICEL'LA and NAVIC'ULA. Diminutives of NAVIS.

NAVICULA'RIUS. A Roman *shipowner*, who made an income by transporting goods and passengers from place to place in a vessel of which he was the owner and master;

corresponding with the Greek *nauclerus*. Cic. *Fam.* xvi. 9. Id. *Verr.* ii. 2. 55. Tac. *Ann.* xii. 55.

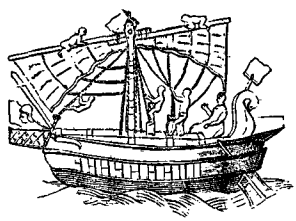
NAVICULA'TOR. (Cic. *Manil.* 5.) Same as last.

NAVIGIOLUM. Diminutive of

NAVIG'IUM (πλοῖον). A general term for any kind of vessel constructed for sailing or rowing. Cic. Virg. &c.

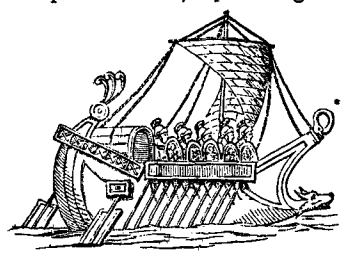
NAVIS (ναῦς). A *ship;* as a general term, including all kinds, whether worked by oars or sails; but mostly applied to vessels of the larger class, with an epithet added to discriminate the particular kind intended; as,

1. *Navis oneraria* (στρογγύλη ναῦς, πλοῖον φορτικόν). A ship of burden; employed as a *store ship* in attendance on a fleet; or as a *merchant vessel* for the transport of goods, merchandize, or any kind of freight. It was of a heavy build, with a round hull, and generally whole decked, but had not an armed beak (*rostrum*), and was always worked as a *sailing* vessel, without oars or sweeps; all which particulars are exhibited in the annexed example, representing the



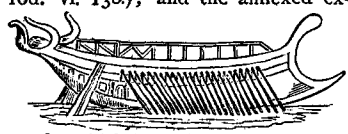
vessel of a Pompeian trader or shipowner, from a sepulchral monument. Liv. xxii. 11. xxx. 24. Nep. *Them.* 2. Non. *s. v.* p. 536.

2. *Navis actuaria* (ἐπίκωπος). A vessel, worked with sweeps as well as sails; not intended to be brought into action, but employed in a fleet for all purposes requiring expedition; for keeping a look out, as a packet-boat, transport, and also by pirates. (Non. *s. v.* Gell. x. 25. 3. Liv. xxi. 28. xxv. 30.) It was never fitted with less than eighteen oars (Scheffer, *Mil. Nav.* ii. 2.); and the example introduced, representing the



vessel which transported Æneas and his companions to Italy, in the Vatican Virgil, has twenty, ten on a side.

3. *Navis longa* (ναῦς μακρά). A long sharp-keeled ship, or *galley;* propelled by a single bank of oars, and forming an intermediate class between the *navis actuaria* and those which had more than one bank, such as the *biremis, triremis,* &c. (Liv. xxx. 24.) These vessels were equipped with as many as fifty oars (Herod. vi. 138.); and the annexed ex-



ample, which is copied from a mosaic in a tomb near Pozzuoli, has forty-eight, twenty-four on a side, the exact number carried by the Mediterranean galleys of the middle ages. (Jal. *Archéologie Navale,* tom. i. p. 25.) The same word is also used in a generic sense for a *man-of-war* in general, including those which had several banks of oars, because, in reality, they were all laid down upon the long principle, with a sharp keel and lengthened line from stem to stern, instead of the short round bottoms adopted for the commercial marine and some piratical vessels.

4. *Navis tecta, strata*, or *constrata* (*ναῦς κατάφρακτη*). A *decked* vessel, as opposed to one which is open or half-decked. (Liv. xxx. 10. xxxvi. 43. Hirt. *B. Alex.* 11. Tac. *Ann.* ii. 6.) The first woodcut shows a decked vessel of the commercial marine; the one following, of the navy proper.

5. *Navis aperta* (*ἄφρακτον*). An open vessel, without any deck, or only half-decked. (Liv. xxii. 19. xxxvi. 43.) See the example, No. 3.

6. *Navis turrita.* A war galley, with a tower erected on its deck, from which the combatants discharged their missiles as from the walls of a

fortress (Virg. *Æn.* viii. 693. Florus, iv. 11. 5.); said to have been first introduced by Agrippa. (Serv. *ad* Virg. *l. c.*) The illustration is from a bas-relief, published by Montfaucon.

NAXA. The reading of some editions of Cicero (*Att.* xv. 20.) for NASSA; which see.

NEB'RIS (*νεβρίς*). A *fawn's skin;* worn as an article of dress by persons addicted to the chase (Serv. *ad* Virg. *Georg.* iv. 342.); but more especially occurring in works of art,

and amongst poets, as a characteristic covering of Bacchus and his followers, by whom it is usually put on as an *exomis.* (Stat. *Theb.* ii. 664. *Achill.* i. 609.) The illustration, from a Greek bas-relief, represents a Faun attending upon Bacchus, with the *nebris* in his hands; and the woodcut *s.* SIMPULUM shows it upon the person of a priestess engaged in making a libation.

NEO (*νέω, νήθω, κλώθω*). To *spin,* or twist a number of separate fibres of wool or flax into a single thread. The practice of spinning afforded universal occupation to the women of ancient Greece and Italy, as it does to the modern population of the same countries, in which every peasant woman spins her own thread, with the same simple machinery as was employed by the females of the heroic ages, the distaff (*colus*) and spindle (*fusus*). The annexed illustration, representing Hercules with the distaff and spindle of Omphale from an ancient mosaic in the Capitol at Rome, will elucidate the manner in which the process is conducted, and explain the terms employed to describe the different steps in the operation. The loaded distaff (*colus compta*, or *lana amicta*) was fixed to the left side

of the spinner, by running the end of the stick through the girdle (*cingulum*), instead of which the modern women use their apron strings. A number of fibres (*stamina*) are then drawn down from the top with the left hand (*ducere lanam.* Ov. *Met.* iv. 34.), and fastened to the spindle, which is then set twirling with the thumb and finger, as boys spin a tee-totum (*stamina nere.* Ov. *Fast.* ii. 771. *pollice versare. Met.* iv. 34. *versare pollice fusum. Met.* vi. 22. Compare Tibull. ii. 1. 64.) The rotatory motion of the spindle, as it hangs suspended (wood-cut, p. 192.), twists

these fibres into a thread (*filum*), which is constantly fed from above by drawing out more fibres from the distaff as the twist tightens (*ducere stamina versato fuso.* Ov. *Met.* iv. 221.). When the length of the thread has grown so long that the spindle nearly touches the ground, the portion made is taken up and wound round the spindle, and the same process is again resumed, until other lengths are twisted, and the spindle is entirely covered with thread, so that it can contain no more, when the thread is broken from the distaff (*rumpere supremas colos.* Val. Flacc. vi. 645.), and the whole rolled up into a ball (*glomus*) ready for use. Compare Catull. lxiv. 312—318., where the operation is described in detail.

NEO'CORUS (*νεωκόρος*). A Greek term, corresponding to the Latin *œdituus ;* a verger who has the charge of a temple, and the objects contained in it ; and whose duty it was to attend to the sweeping and cleaning of the same. Hence the inhabitants of the Greek towns often styled themselves the *neocori* of their patron divinity ; and in later times, as a piece of refined flattery, of the Roman Emperor ; thereby intending to express devotion and piety towards the sovereign, and at the same time insinuate his divinity. Firm. Math. 3. 7. n. 9. Inscriptions on coins and medals.

NER'VIA. (Varro, *ap.* Non. *s. v.* p. 215.) Same as NERVUS, 1.

NER'VUS (*νεῦρον*). The string of a musical instrument. Cic. *Or.* iii. 57.

2. A bow-string. Virg. *Æn.* x. 131. ix. 622.

3. A raw hide, with which shields were covered. Tac. *Ann.* ii. 14. Sil. Ital. iv. 291.

4. (*ξυλοπέδη.* Gloss. Philox.) A contrivance for confining slaves and criminals ; which appears to have had a considerable resemblance to our *stocks*, being made of wood or of iron, with holes through which the feet were inserted, and fastened with thongs. (Festus, *s. v.* Plaut. *As.* iii. 2. 5. XII. Leg. *ap.* Geil. xx. 1.) Hence frequently used for *Carcer.*

NESSOTROPHI'UM (*νησσοτροφεῖον*). A duck-yard, where ducks were reared and kept ; comprising one of the principal dependencies of a country villa or farm. It was enclosed by a wall fifteen feet high, carefully covered with cement of a fine quality, which was highly polished to prevent cats and vermin from climbing up it, and surmounted by a strong trellis, from the top of which a net was spread over the whole enclosure, in order to protect the inmates from birds of prey, and, at the same time, prevent them from flying away. The centre of the enclosure was occupied by a pool of water, having an island planted with aquatic shrubs in the middle ; and the sides of the pool laid down in grass to a depth of twenty feet from the margin of the water. Beyond this and against the outer wall the nests for the birds were ranged, each one being a foot square, formed of stone, and having some plants of box or of myrtle between it and its neighbour. Along the front of the nests there was a narrow trough or gutter sunk in the ground, through which a constant stream of water was directed, and in this the food was mixed. (Varro, *R. R.* iii. 10. Columell. viii. 15.) It is not to be supposed that every duck-yard was formed upon so extensive and perfect a plan ; but the above description, from Cato and Columella, supplies a notion of the care and expense bestowed upon these birds by large farmers and wealthy country gentlemen.

NEUROB'ATA (*νευροβάτης*). One who danced upon a very fine but strong cord made of gut, so that he would appear to the spectators at a little distance to tread upon nothing but the air ; whereas the regular rope dancer (*funambulus*) performed his

exploits upon a stout rope easily discernible, and, consequently, his art was inferior in point of skill and of the illusion produced. Vopisc. *Carin.* 19. Firm. Math. 8. 17.

NEUROSPAS'TON (*νευρόσπαστον*). A *puppet*, or *marionette* (Aul. Gel. xiv. 1. 9.), having the different limbs attached by wires, so that they could be put in motion imperceptibly by a thread (Hor. *Sat.* ii. 7. 82.), as is still a common practice. These dancing dolls (which were very common amongst the Greeks) were usually exhibited at their shows, and appear to have been brought to great perfection; for Aristotle (*de Mund.* cap. 6.), paraphrased by Apuleius (*de Mund.* p. 741.) speaks of some which moved their limbs, hands, head, and eyes in a very natural manner.

NICETE'RIUM (*νικητήριον*). A prize of victory, or reward of valour, like the *phalaræ* or *torquis*, which the recipient wore on his breast or neck (Juv. iii. 68.), as the moderns do their crosses and ribands; but the word is properly Greek, and has reference more particularly to the customs of that nation.

NIMBUS. In its ordinary signification, is applied to gloomy and troubled weather, a dark and stormy cloud, a shower of rain; whence it is also used to express any thing which spreads itself like a cloud, especially the light fleecy vapour which poets assign to their gods when they

appear upon earth; as a lustrous veil irradiated by the heavenly splendour which emanates from them, like the *nimb* round Christian saints, and the annexed example, representing Iris, in the Vatican Virgil. (Virg. *Æn.* x. 634. Id. ii. 615.)

2. But as an accessory of this extent would be generally embarrassing in the conduct of a picture, the ancient artists resorted to the expedient of representing the same thing in a conventional manner by a circle of light thrown only round the head, as in the annexed example, from a painting of Pompeii. The later writers designated this circle by the same term (Serv. *ad* Virg. *Æn.* ii. 615. iii. 585. Isidor. *Orig.* xxix. 31. 2.); and it formed the original of the *glory* or *aureole* round the heads of Christian saints. Most writers ascribe the use of the *nimbus* and glory, as now explained, to the Greek *μηνίσκος*, which was a circular disk of metal placed horizontally over the head of a statue in the open air, to protect it from the weather and bird-stains (Aristoph. *Av.* 1114.); an object of undoubted utility in actual use, but scarcely appropriate, considering the association of ideas connected with it, to be adopted as an ornament for a god or a saint.

3. A linen band, ornamented with gold embroidery, and worn by females across the forehead (Isidor. *Orig.* xix. 31. 2. Arnob. ii. 72. Compare Plaut. *Pœn.* i. 2. 138.); in order to contract its size, which produces a more juvenile appearance (compare Pet. *Sat.* 126. 15. *frons minima,*) as a mark

of beauty; for a high forehead is the attribute of age, which bares the temples, not of youth.

4. *Nimbus vitreus.* A vessel of glass, supposed to be used for cooling wine; and so termed, because, when filled with snow, the steam on the glass gave the appearance of a mist, or to the contents that of a fleecy cloud. Mart. xiv. 112.

NIVA'RIUS. See COLUM, 2. and SACCUS, 3.

NODUS. A *knot;* by which certain articles of apparel were tied on the top of the shoulder, instead of being fastened with a brooch (*fibula*). Virg. *Æn.* vi. 301. The example represents two Roman soldiers in their military cloaks, the one on the left fastened by a *nodus*, the other with a *fibula*, from a group on the Column of Trajan. The rustic at p. 429. playing the *monaulos*, has an *exomis* fastened in the same way, which was also the ordinary costume of the Greek and Roman mariners (Plaut. *Mil.* iv. 4. 44.); and the barbarians on the columns are frequently represented with their cloaks (*saga*) tied by a knot like the above figure. From these instances it will be readily understood that the practice was especially characteristic of the poorer classes, who could not afford an ornamental fastening; hence it is assigned to the ferryman Charon to describe his poverty and occupation—*sordidus ex humeris nodo dependet amictus.* Virg. *l.c.*

2. A *knot;* by which the girdle (*cingulum*) was tied under the bosom (Virg. *Æn.* i. 320.); as shown by the next illustration, from a small ivory carving of Diana, draped in the manner described by Virgil in the passage just cited—*nodo sinus collecta fluentes.* Hence the word is also

applied to the embroidered girdle of Venus. (Mart. vi. 13.) See CESTUS.

3. A *knot;* by which the band was tied round a tuft of hair (*cirrus, corymbus, crobylus*), produced by drawing the hair back from the roots all round the head into a mass at the occiput, as shown by the annexed example, from a bas-relief of the Vatican; a fashion frequently adopted by the young women and youths of Greece, and common to some of the German tribes. Mart. *Spect.* iii. 9. *Ep.* v. 37. 8. Tac. *Germ.* 38.

4. The knot or thong by which the common leather amulet (*bulla scortea*) was tied round the neck of poor people's children. (Juv. v. 165.) See the illustration *s.* BULLA, 2.

5. A thong attached to a spear, for the purpose of discharging it with greater power when used as a missile (Sil. Ital. i. 318.); more commonly termed AMENTUM; where see the illustration.

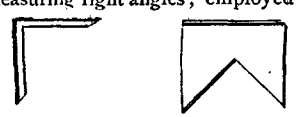
6. The knot by which each mesh of a net is fastened; whence the mesh itself. Manil. v. 664.

7. (ὄζος) A *wood-bud* on the branch of a tree (Columell. *Arb.* iii. 4.); whence the knot produced by cutting off the minor shoots from the parent branch (Liv. i. 18.); and thence, in a special sense, the club of Hercules,

which is always represented as covered with knots. Senec. *Herc. Œt.* 1661. Alciphr. *Ep.* iii. 55. 57. CLAVA, 3.

NOMENCLA'TOR. A sort of *usher;* a slave kept by great personages amongst the Romans, whose business it was to make himself acquainted with the names and persons of every one who was in the habit of attending his master's levees, so that when the great man met any of them out of doors, the *nomenclator*, who accompanied him, announced their names, and enabled him to address them personally, or pay them some little appropriate compliment; for to pass a client without notice, even inadvertently, might be regarded as an affront, and possibly be resented at the next elections. (Cic. *Att.* iv. 1. Senec. *Ep.* 27.) In great houses, where the acquaintances and hangers-on were very numerous, the *nomenclator* arranged the order of precedence amongst the guests, announced the name of each dish as it was served up, and enumerated its peculiar excellencies. Pet. *Sat.* 47. 8. Senec. *Ep.* 19. Plin. *H. N.* xxxii. 21.

NORMA (κανών). A *square* for measuring right angles; employed by



carpenters, masons, builders, &c., to prove that the angles are true. (Vitruv. vii. 3. Plin. xxxvi. 51.) It was formed in two ways; either by two rules *(regulæ)* joined together at right angles, or by a flat piece of board with a right angle cut out of it; both of which are exhibited in the illustration, from sepulchral marbles.

NOSOCOMI'UM (νοσοκομεῖον). A *hospital*, or *infirmary* for the poor. Imp. Justin. *Cod.* 1. 2. 19. and 20.

NOTA'RII. *Short-hand writers;* belonging to the class of slaves termed generally *librarii*, amongst whom they formed a distinct body, being especially employed to commit to writing the thoughts of their master at his dictation. Plin. *Ep.* iii. 5. 15. ix. 26. 2. Mart. xiv. 208.

NOTA'TUS. A slave *branded* on the forehead with certain marks or letters declatory of the offence committed. Mart. iii. 21.

NOVA'CULA (ξυρόν). A knife with a very sharp edge, employed for shaving the hair of the head or beard, like our *razor*. (Pet. *Sat.* 103. 1. Mart. ii. 66. Suet. *Cal.* 23. Alciphr. *Ep.* iii. 66. 9. Compare CULTELLUS and CULTER, 5.) Martial (vii. 61.) applies the same name to the assassin's knife (*sica*).

NUBILA'RIUM. A large shed or barn, open on one side, and situated close by the threshing-floor (*area*), which was in the open air, in order to house grain until it was threshed out, and shelter it from sudden or partial showers. Varro, *R. R.* i. 13. 5. Columell. ii. 21. 3.

NUDUS (γυμνός). *Unclad;* in the ordinary sense, denoting absolute nakedness; thence, in common language, *scantily* or *imperfectly clad*, denoting a person of either sex who

is divested of all clothing except that which is worn next the skin—the Roman of his *toga*, the Greek of his *pallium*—as we say *undressed* of a man without his coat, or of a female without her gown. But the Latin *nudus*, as well as the Greek γυμνός, appear to have indicated something

more precise than the mere absence of an outer garment (*amictus*) over the tunic. For both words are particularly used in describing the hard-working population, agricultural labourers, ploughmen, &c. (Hesiod. *Op.* 391. Virg. *Georg.* ii. 299. Aurel. Vict. *Vir. Illust.* 17.), who either wore an *exomis* (wood-cut, p. 269.), or a very short *tunic*, girt high up above the knees, as the left-hand figure in the illustration from a Pompeian painting; and when applied to females they occur as descriptive of one who escapes from danger in a hurried flight and half dressed (Xen. *Anab.* i. 10. 3.); or of the young Doric virgins who contended in the gymnasium (Aristoph. *Lys.* 82), and wore a very small chemise, not reaching to the knees, and leaving the right shoulder exposed (Pausan. v. 16. 2.), precisely as shown by the right-hand figure, from a statue in the Vatican. In all these instances, the style of clothing, which scarcely conceals the person, really does suggest a notion of nudity; but that is not so obviously the case when a person wears an ordinary tunic, without an *amictus* over it (see the examples *s* TUNICA); besides which both the Greeks and Romans had a separate word to distinguish that kind of dishabille; viz. *μονοχίτων* or *ὀιοχίτων*, and TUNICATUS.

NUMEL'LA and NUMEL'LUS. A contrivance devised for the purpose of keeping men and animals in a fixed position without the power of motion, while under the infliction of punishment (Non. *s. v.* p. 144. Plaut. *As.* iii. 2. 5.), the operations of the veterinary (Columell. vi. 19. 2.), or any process for which steadiness of posture was deemed requisite (Id. vii. 8. 6.). It was made like a pair of stocks for the neck, with two boards or bars sliding in grooves against the sides of two strong uprights, so as to open and shut at pleasure, which allowed the head to pass between them, and when closed acted as a grip round the neck. (Columell. vi. 19. 2.) The legs were then picketted by thongs round the ankles, or fetlocks, if necessary, Festus. *s. v.*

NUM'IDA. An *outrider*, or *courier-a-cheval*; a slave who rode before his master's carriage, to clear the way, announce his approach, or for the sake of ostentation; generally, a Numidian, a race of people who were famous for their horsemanship. Senec. *Ep.* 87. *Ib.* 123. Tac. *Hist.* ii. 40. Inscript. *ap.* Marin. *Fr. Arv.* p. 691.

NŪP'TA (*νύμφη*). A *bride*, meaning, literally, a female who is covered with a veil (from *nubere*), because the Roman women enveloped themselves from head to foot in a large yellow-coloured veil at the wedding, as shown by the annexed figure of a bride, in a Roman bas-relief, representing a marriage ceremony. Cic. Ov. Cæs. Juv., &c.

NŪP'TIÆ (*γάμος*). A wedding or marriage nuptials. See MATRIMONIUM and CONFARREATIO; under which the rites and ceremonies are explained.

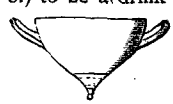
NYCTOSTRATE'GUS. A title adopted under the empire instead of the old *Præfectus Vigilum*, to designate the officer who commanded the city watch, and went his rounds at night, attended by a guard, to protect the citizens from fire, robbery, house breaking, &c. Arcad. *Dig.* 50. 4. 18. § 12.

NYMPHÆ'UM or NYMPHE'UM (*Νύμφαιον* or *Νυμφεῖον*). Literally, a building dedicated to the Nymphs (Plin. *H. N.* xxxv. 43.) by which was understood a grand and lofty chamber, decorated with columns, statues, and pictures, and having a stream of spring water gushing from a fountain in its centre

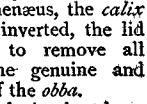
(Liban. Antioch. p. 372.), so as to form a cool and agreeable retreat for the resort of a luxurious population. (Philostr. iv. 8.) Many edifices of this description are enumerated by P. Victor. (*Urb. Rom.*) in the city of Rome; and others writers generally speak of them in connection with the *Thermæ* (Ammian. xv. 7. 3. Capitol. *Gord.* 32. Cod. Theodos. et Valent. xi. 42. 5. and 6.), to which establishments an apartment of the character described would form a most appropriate appendage.

O.

OBBA (ἄμβιξ). A particular kind of drinking-cup (Pers. v. 148. Varro, *ap.* Non. *s. v.* p. 545.), made of earthenware, and sometimes of wood, or of the Spanish broom. (Non. *l. c.*) The Latin name is translated by the Greek ἄμβιξ in the glossary of Philoxenus; and that word is explained by Athenæus (xi. 8.) to be a drinking vessel with a sharp point. Dioscorides (v. 110.) applies it to the lid of a vessel used for making quicksilver, in a passage translated by Pliny (*H. N.* xxxiii. 41.), who employs the word *calix* for the same object. The figure annexed, from an original of baked clay, corresponds so completely with all these particulars, the pointed form of Athenæus, the *calix* of Pliny, and, when inverted, the lid of Dioscorides, as to remove all doubt respecting the genuine and characteristic form of the *obba*.



OBBA'TUS. Made in the shape of an *obba*, as described under that word; applied to the skull caps worn by Castor and Pollux (Apul. *Met.* x. p. 234.), which are often represented on works of art ending in a sharp point at the top, like the example annexed, from a painting of Pompeii. Charon wears a cap of still closer resemblance in shape to the drinking-cup delineated in the preceding wood-cut on a fictile vase in Stackelberg's *Gräb. d. Hell.* Pl. 47.; so that there is no necessity for altering the reading in the passage of Apuleius, as some have done.



OBELIS'CUS (ὀβελίσκος). Literally, a small spit; whence applied to other things which possess a sharp or pointed extremity, like a spit; and especially to the tall, slender, rectangular, columns, upon a narrow base, and terminating in a point of the top, which were originally invented by the Egyptians, and retain their ancient name of *obelisk* with us. (Plin. *H. N.* xxxvi. 13. Ammian. xvii. 4. 6.) The illustration represents an original Egyptian obelisk, covered with hieroglyphics, which was originally brought to Rome for the purpose of decorating the mausoleum of Augustus, in the Campus Martius.

OBEX. A fastening to a door. It does not appear that the word had any special meaning, being applied in a manner which admits of various interpretations; a bolt, for instance, bar, lock, or latch; and, consequently, it may be considered as a general term applicable to any of the various contrivances adopted by the ancients as door fastenings. Ov. *Met.* xiv. 780. Tac. *Hist.* iii. 30. Paulus *ex* Fest. *s.* Obices.

OB'OLUS (ὀβολός). A small piece of Greek money, originally of silver coinage, but in later times of bronze; and of which there were two standards — the Attic, worth about 1½*d.* of our money, and the Æginetan, worth about 2¼*d.* Vitruv. iii. 1. 7.

OBSERA'TUS. Fastened with a

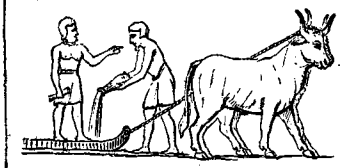
SERA, which see. Terent. *Eun.* iv. 6. 25. Liv. v. 41. Mart. vii. 20, 21.

OBSTRAG'ULUM. The flat leather strap or thong with which a shoe of the kind called *crepida* was bound round the foot, passing between the great and first toe, and over the instep, as shown by the annexed example, from a Greek marble. Extravagant persons had these sometimes studded with pearls. Plin. *H. N.* ix. 56.

OBSTRIGIL'LUM. A particular kind of shoe, which had the lappets for the strings sewed on to the sole at each side, as shown by the annexed example, from a Pompeian painting. Isidor. *Orig.* xix. 34. 8.

OBTURA'CULUM and OBTURAMEN'TUM. A *stopper*, *bung*, or *cork*, for closing the mouth of a bottle, jar, or anything of a like nature, sometimes made of cork, and sometimes of glass. (Marcell. Empir. 35. Plin. *H. N.* xvi. 13.) The example represents a glass bottle and stopper, from a Pompeian painting.

OCCA'TIO (βωλοκοπία). The process of breaking up the clods of earth left by the plough (Cic. *Sen.* 15.), which we call *harrowing*. It was effected by drawing a hurdle (*crates*) over the land, or a wooden frame set with teeth (*dentata*), similar to our harrow, often weighted by the driver standing upon it; and in very stiff soils the clods were broken and levelled by hand, with a heavy pronged instrument (*rastrum*), possessing the properties of a rake and hoe. (Plin. *H. N.* xviii. 49. § 3. Virg. *Georg.* i. 94, 95.) But the most approved practice amongst the old Romans was to subdue the land

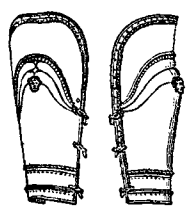


by repeated cross ploughings instead of harrowing. (Columell. ii. 4. 2. Plin. *l. c.* § 2.) The illustration represents the process as performed in Egypt, from a tomb at Thebes, in which one man sows the seed, while the *occator* covers it with his harrow.

OCCA'TOR (βωλοκόπος). One who harrows, as explained by the preceding article and illustration. Columell. ii. 13. 1. Plaut. *Capt.* iii. 5. 3.

OCELLA'TA. *Marbles*; for boys to play with. Suet. *Aug.* 83. Varro, *ap.* Non. *s.* Margaritum, p. 213.

OC'REA (κνημίς). A *greave* or *leggin*; that is, a piece of defensive armour which covered the shin bone from the ankle to a little above the knee (Varro, *L. L.* v. 116.), being fastened by straps and buckles at the back of the leg, which part was left uncovered, whence *cruris dimidium tegimen*, Juv. vi. 257. It was made of various metals, tin or bronze, modelled to the form and size of the person's leg by whom it was worn, and often highly ornamented by artistic designs embossed or chased upon it. The illustration exhibits a pair of original bronze greaves, from Pompeii, represented in three-quarter front and in profile; the buckles by which they were fastened on the legs are seen at the sides, and a number of small holes all round the edges, by which the linings were fastened into them. The originals are entirely



covered with ornamental chasing over the surfaces left plain in our engraving, on account of the small scale on which the drawing is made.

2. A hunter's leggin or boot; poetically for PERO; which see. Virg. *Moret.* 121.

OCREA'TUS. Wearing *greaves.* The Greeks and Etruscans wore a pair, one on each leg, as frequently represented on their fictile vases, and exhibited by the annexed figure, which forms an ornament to the front of the ridge piece in a bronze helmet found at Pompeii; the Samnites and gladiators equipped like them, wore only one, and that upon the left leg (Liv. ix. 40. Juv. vi. 256.); and the heavy infantry of the Romans also wore a single greave, but on their right leg (Veg. *Mil.* i. 20.); for it was their system to come at once to close quarters, and decide the battle at the sword's point, the right leg being consequently in advance and unprotected—a position exactly the reverse of the one adopted by those who use a spear, either for thrusting or hurling.

2. When applied to huntsmen, as by Hor. *Sat.* ii. 3. 234, poetically used for PERONATUS; which see.

OCTASTY'LOS (ὀκτάστυλος). *Octastyle;* that is, which has a row of eight columns, in front of the pronaos. Vitruv. iii. 3. 7.

OCTOPH'ORON or OCTA'PHORON. A palanquin (*lectica*) carried by eight slaves (Suet. *Cal.* 43. Cic. *Q. Fr.* ii. 10. Mart. vi. 84.), in the manner shown by the illustrations *s.* ASSER, 1. and PHALANGARII.

OCULARIA'RIUS. One who followed the trade of making false eyes, of glass, silver, or precious stones, which were frequently inserted in marble or bronze statues. Inscript. *ap.* Grut. 645. 1. *ap.* Fabretti, p. 641. n. 357.

OCULA'RIUS. An *oculist* (Scrib. *Comp.* 37.); often connected with *medicus* or *chirurgus.* Celsus, vi. 6. 8. Inscript. *ap.* Grut. 400. 7.

ODE'UM (ᾠδεῖον). The *Odeum;* a small theatre with a convex roof, built by Pericles at Athens for musical performances (ᾠδαί. Plutarch, *Pericl.* 13. Vitruv. v. 9, 10.). Hence the name was adopted for any small theatre covered with a roof (*theatrum tectum*), and appropriated as a concert room. Suet. *Dom.* 5.

OE'CUS or -OS (οἶκος). Literally, the Greek name for a house Latinized; and for a particular apartment in a house; originally of Greek design, but subsequently adopted by the Roman architects, who introduced several novelties into its constructive details. In general style of arrangement, it bore a close resemblance to the atrium, with the exception of being a close apartment, covered entirely by a roof, without any opening (*compluvium*) in the centre; and was principally, though not exclusively, used as a banquetting hall, but surpassing in height and area, as well as splendour, the ordinary dining-room (*triclinium*). (Vitruv. vi. 7. 2. and 4. Plin. *H. N.* xxxvi. 60.) These apartments were built in four different styles, each designated by an epithet descriptive of the construction employed, or naming the country from which the particular plan was borrowed, or where it was most in use, viz.

1. *Œcus tetrastylos.* The four-columned œcus resembled an atrium of the same name (wood-cut *s.* ATRIUM 2.), excepting that it had no *impluvium,* and the roof covered the square within the four columns, as well as the aisles all round them. Vitruv. vi. 3. 8.

2. *Œcus Corinthius.* The Corinthian œcus resembled an atrium of the same name (see wood-cut *s.*

ATRIUM, 3.), excepting that it had a vaulted roof, supported upon columns at a certain distance from the side-walls, but without any opening in the centre or impluvium below. Vitruv, vi. 3. 9.

3. *Œcus Ægyptius.* The Egyptian œcus was more splendid than the last described, having its roof over the central portion of the saloon supported upon a *double* row of columns, like a *basilica* (see wood-cut p. 81.), and thus a story higher than the sides, which projected like wings all round, and were covered with a flat roof and pavement, forming a promenade round the central and higher portion of the building. Vitruv. vi. 3. 9.

4. *Œcus Cyzicenus.* The Cyzicene œcus, which was a novelty in Italy at the time of Vitruvius, though of frequent occurrence in Greece, was principally intended for summer use; its characteristic peculiarity consisted in having glass doors or windows reaching down to the ground, in order that the persons reclining at table might enjoy a view of the surrounding country on all sides. Vitruv. vi. 3. 10.

ŒNOPH'ORUM (*οἰνοφόρον*). A basket or portable case for transporting small quantities of wine from place to place; especially for the supply of persons on a journey who preferred carrying their own wine with them to taking the chance of buying what they could upon the road. Hor. *Sat.* i. 6. 108. Pers. v. 140.

ŒNOPH'ORUS (*οἰνοφόρος*). A slave who carried the wine basket (*œnophorum*) last described. Such a character was represented by one of the statues of Praxiteles, which went by the name. Plin. *H. N.* xxxiv. 19. § 10.

ŒNOPO'LIUM (*οἰνοπώλιον*). A wine shop; like the modern beer shop and public house; from which the inhabitants of the vicinity supplied themselves daily with the requisite quantity of wine consumed at each meal. Plaut. *As.* i. 3. 48.

OFFEN'DIX. Plural *offendices;* the strings by which the *apex,* or cap worn by certain orders of the priesthood, the *flamines* and *Salii* for instance, was fastened under the chin, as shown by the annexed example, from a Roman bas-relief. Festus, *s. v.*

OFFICI'NA (*ἐργαστήριον*). A *workshop, manufactory,* or place in which any handicraft trade is carried on (Cic. *Off.* i. 42.); as contradistinguished from *taberna,* a shop where retail goods are sold, and from *apotheca,* a magazine or store; the particular kind being indicated by the name of the workmen employed in it; as, *officina fullonum* (Plin. *H. N.* xxxv. 40. § 39.), of fullers and scourers: *tingentium* (Id. ix. 62.), of dyers; *æratiorum* (Id. xvi. 8.), of smiths; *cetariorum* (Columell. viii. 17. 12.), of dry salters; and so on.

OLI'TOR (*λαχανίτης*). A *kitchen gardener,* as contradistinguished from *topiarius,* who attended to the shrubs and evergreens. Columell. x. 229. Id. xi. 1. 2.

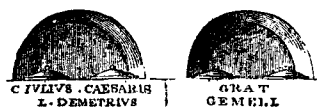
OLITO'RIUS, sc. *hortus,* a *kitchen garden* (Ulp. *Dig.* 50. 16. 198.; sc. *forum,* (*λαχανοπωλεῖον*) a *vegetable market.* Liv. xxi. 62.

OLLA. A large jar or pot of very common use and manufacture, being formed of baked earth (Columell. viii. 8. 7. Id. xii. 43. 12.), though sometimes metal was employed for the same object. (Avian. *Fab.* xi. Plin. *H. N.* xxxiv. 20.) It had a flat bottom, swelling sides, very wide mouth, and lid to cover it; and was employed for

many purposes, especially for cooking, like the French pot-à-feu, and for preserving fruits; whence grapes kept in jars are called *ollares uvæ*. (Columell. *l. c.* Mart. vii. 20.) The illustration, from a painting at Pompeii, shows all these particulars.

2. *Olla ossuaria*, or *cineraria*. An earthenware jar of the same description, in which the bones and ashes of the dead were enclosed after burning, and deposited in the sepulchral chamber. (Inscript. *ap.* Murat. 917. 1. *ap.* Grut. 626. 6.) *Ollæ* of this kind were mostly employed for persons of the humbler classes, many of them being deposited in one vault (wood-cut. *s.* SEPULCRUM COMMUNE); sometimes standing under niches round the walls of the chamber, but more commonly buried up to the neck in them, as shown by the following wood-cut. The example annexed represents an original found in one of the sepulchres excavated in the Villa Corsini at Rome; the mouth is covered with a tile or lid (*operculum*), on which the name of the person whose ashes were contained inside is inscribed; which explains an inscription in Muratori (1756. 7.), *Ollæ quæ sunt operculis et titulis marmoreis.*

OLLA'RIUM. A niche in a sepulchral vault, in which cinerary urns (*ollæ*) were deposited (Inscript. *ap.* Fabretti, p. 13. No. 60.), mostly in pairs, like pigeons in a nest, whence also termed *columbarium*. The illustration represents two niches, each one containing a pair of urns, from a sepulchre near Rome.



ON'AGER. A powerful engine employed in sieges for discharging missiles and stones of great weight. It is described at length by Ammianus (xxiii. 4.); but the details of machinery are always obscure, when the actual form of the object itself is unknown.

ONERA'RIA. (Cic. *Att.* x. 12.) See NAVIS, 1.

OP'A or OP'E (ὀπή). A Greek term, for which the Roman architects employed the word *columbarium*. (Vitruv. iv. 2. 4.) It signifies the bed or cavity in which the head of a tie-beam (*tignum*) rests; whence the space between one *opa* or *tignum* and another was termed *metopa* or *intertignium*.

OPER'CULUM (πῶμα). A *lid* or cover for a jar, pot, or other vessel of similar description. (Cato, *R. R.* 104. Columell. viii. 8. 7.) See the three last illustrations.

2. *Operculum ambulatorium*. A sliding or moveable lid, which might be depressed or raised, so as to cover exactly the contents in the vessel it belonged to, like that now used for snuff and tobacco jars. The Romans sometimes covered their beehives with lids of this kind, in order that the size of the honeycomb and hive might be exactly proportioned to each other. Plin. *H. N.* xxi. 47.

OPERIMEN'TUM. A general name for anything which serves as a cover or covering.

OPIF'ERÆ. Probably a corruption of *hyperæ* (ὑπέραι). The

ropes attached to the extreme ends of the sail yard (*antenna*), for the purpose of bracing the yard round to the wind, called by our sailors *the braces*. (Isidor. *Orig.* xix. 4. 6. Hom. *Od.* v. 260.) They are very plainly indicated in the example annexed, from the device on a terra-cotta lamp, each handled by a different sailor in the act of bracing round the yard by their assistance.

OPIFICI'NA. (Plaut. *Mil.* iii. 3. 6.) Same as OFFICINA; which, though a contraction, is the more usual form.

OPIL'IO (*οἰοπόλος*). A *shepherd*, or a *shepherd boy* who watches a

flock of sheep at pasture. (Plaut. *As.* iii. 1. 36. Columell. vii. 3. 13. xi. 1. 18.) The illustration is from an ancient manuscript of Virgil in the Vatican library.

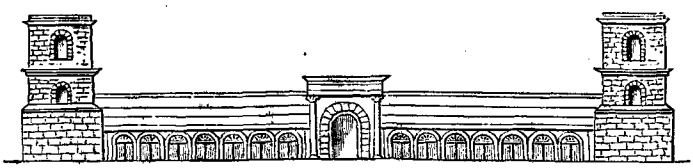
OPISTHOD'OMUS (*ὀπισθόδομος*). A private chamber, like the modern sacristy, built at the back of a temple. Front. *ad* M. Cæs. i. 8. ed. Ang. Maio.

OPISTHO'GRAPHUS (*ὀπισθόγραφος*). Written on both sides of the paper, or *backed*, as it is technically called by our compositors; a practice not habitual to the ancients, but adopted sometimes for economy, especially in the case of foul copies which were intended to be written out fair afterwards. Plin. *Ep.* iii. 5. 17.

OPOROTHE'CA or OPOROTHE'CE (*ὀπωροθήκη*). A store for preserving autumnal fruits, such as pears, apples, grapes, &c. Varro, *R. R.* i. 2. 10. Id. i. 59. 2.

OPPESSULA'TUS. (Apul. *Met.* i. p. 16. ix. p. 198. Ammian. xxxi. 13. 15.) Fastened with a PESSULUS; which see.

OP'PIDUM. Generally, a town; thence, in a special sense, the mass of buildings occupying the straight end of a Circus (Nævius *ap.* Varro, *L. L.* v. 133. Festus, *s. v.*), which included the stalls for the horses and chariots (*carceres*), the row of seats above, where the musicians and spectators sat, the gate between them, through



which the Circensian procession entered the course (*porta pompæ*), and the towers which flanked the whole on either side, all which together presented the appearance of a town, as shown by the annexed example, representing the *oppidum* in the circus of Caracalla near Rome, restored from the existing remains, which are very considerable. One stall has been added on each side of the entrance, because there were generally fourteen, though this particular circus, which was a very small one, only had twelve. Its general situation as regards the rest of the edifice is shown by the ground-plan, p. 165. A A and B., and a portion in elevation, belonging to the hippodrome once existing at Constantinople, at p. 166.

OPTIO'NES. Deputies or adjutants in the army, whom the superior

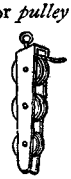
officers and centurions had the power of appointing to assist them in the discharge of their duties, or to perform their duty for them in case they were themselves invalided, or otherwise incapacitated. Varro, *L. L.* v. 91. Veg. *Mil.* ii. 7.

OPTOSTRO'TUM. A flooring made, or paved, with bricks. Not. Tires. p. 164.; from ὀπτός, *coctus*, and στρωτόν, *stratum*.

O'RA. A *hawser*, or cable by which a vessel is made fast to the shore, and which was thrown out from the stern, whilst the anchor and its cable (*ancorale*) kept the head seawards. Liv. xxii. 19. Quint. iv. 2. 41.

ORA'RIUM. A scarf or handkerchief given to the populace by some of the emperors at the Circensian games, to hold up and wave in the air as a sign of encouragement to the drivers. Vopisc. *Aurel.* 48. August. *C. D.* xxii. 8. n. 7. Compare Hieron. *Ep.* 52. 9.

ORBICU'LUS. A *roller* or *pulley* revolving upon an axis, and having a groove in its circumference for the rope to fit into; employed as a mechanical power for raising or drawing weights in the same manner as still practised. Cato, *R. R.* iii. 6. Vitruv. x. 2. *passim*.



2. A small roller placed at each end of an axle or cylinder, to make it revolve when drawn over the ground; applied specially to the revolver of the dentated cylinder used for threshing out corn in the machine called PLOSTELLUM PUNICUM. Varro, *R. R.* i. 52. 1.

3. A weight made in a flat circular form, like the pulley, such as still used in our shops; a set being made of different sizes, to fit one another, of which a specimen is engraved by Caylus (vii. 31. 1.), from originals. Columell. iv. 30. 4.; but the passage is very obscure.

ORBI'LE. Varro, *R. R.* iii. 5. 15.; but the meaning, as well as the reading of the passage, is extremely doubtful. Some interpret the word to mean the felloe of a wheel; others the extreme end of the axle which enters the nave. Schneider would read *orbis*.

ORBIS. In a general sense, anything of a circular shape; particularly when of a flat or hollow circular body, in contradistinction to *globus*, which expresses a solid round. Thence the word is frequently used, especially amongst the poets, for any object partaking of this constructive form; as, the disk of stone or metal employed as a quoit (Ov. *Fast.* iii. 588. Stat. *Theb.* vi. 656. DISCUS); the dish which contains the objects to be weighed in a pair of scales (Tibull. iv. 1. 44. LANX, 3.); the metal plate employed as a looking-glass, when made of a circular shape (Mart. ix. 18. SPECULUM); a circular shield (Pet. *Sat.* 89. 61. Stat. *Theb.* iv. 132, CLIPEUS, PARMA); the circle of a finger ring (Ov. *Am.* ii. 15. 6. ANULUS); the iron tire of a wheel (Virg. *Georg.* iii. 361. Plin. *H. N.* viii. 19. ROTA); a fillet of wool (Prop. iv. 6. 6. INFULA); a circular table (Mart. xiv. 138. CILIBANTUM, MONOPODIUM.)

2. *Orbis olearius* (ὄρος. Æsch. *Fragm.* Pollux. vii. 150. x. 130. and τριπτήρ, Nicand. *ap.* Ath. iv. 11.). A round flat board of strong wood, placed over the heap of bruised olive skins, or of grapes already crushed by treading, when they were subjected to the action of the press beam (*prelum*), in order that the beam might distribute its pressure evenly over the whole surface. (Cato, *R. R.* 18.) See the article and illustration *s.* TORCULAR, 2. where it is indicated by the number 6, and which will give a distinct notion of its use and character.

3. (τροχός. Geopon. ix. 19.) The grinding or bruising stone in an olive mill (*trapetum*), formed of a circular mass of volcanic stone, made flat on one side, and cylindrical on the other,

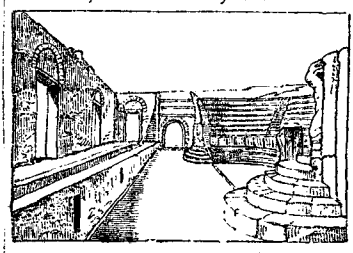
in order to coincide with the circular shape of the basin (*mortarium*), round which it worked. (Cato, *R. R.* xxii. 1. cxxxvi. 6. and 7.) The character and action of these stones will be better understood by referring to the article and illustration *s.* TRAPETUM, on which they are marked by the numbers 3. 3.

ORCA (ὄρκη or ὕρχα). An earthenware vessel of considerable size, but smaller than the *amphorà*, employed for holding pickled fish (Hor. *Sat.* ii. 4. 66. Arist. *Vesp.* 676), dried figs. (Columell. xii. 15. 2. Plin. *H. N.* xv. 21.), oil and wine (Varro, *R. R.* i. 13. 6.). It is described as having a full body, sharp pointed bottom, small mouth, and long narrow neck (Bartolom. Font. *Comment. in* Pers. iii. 48), precisely as exhibited by the annexed figure, which represents one of the numerous earthenware vessels discovered in the wine cellar of which a description and representation is inserted p. 142. *s.* CELLA, 2. The form of the vessel is also equally well adapted for the purpose ascribed to it by Persius (*l. c.*); whether his words are taken to mean a dice box with a long narrow neck —*angustæ collo non fallier orcæ*,—or to describe a game played by the Roman children, in which a vessel of this kind was stuck upright in the ground, for boys standing at a certain distance to pitch nuts into its mouth.

ORCHES'TA (ὀρχηστής). (Cassiodor. *Var. Ep.* iv. 51.) Properly, a Greek word, for which the Romans used PANTOMIMUS.

ORCHESTOPOLA'RIUS (ὀρχηστοπόλος). A dancer in some particular style not ascertained, beyond the inference collected from the name, which seems to imply that his art consisted in spinning his body round and round with great rapidity, like a dancing dervish of the East; from ὀρχηστής, *saltator*, and πολέω, *versor*. Firm. Math. viii. 15.

ORCHES'TRA (ὀρχήστρα). The *orchestra* of a Greek and Roman theatre; which occupied a corresponding position, as regards the rest of the edifice, with the pit of our theatres, and consisted of a flat open space in the centre of the building at the bottom, circumscribed by the lowest row of seats for the spectators, and the boundary wall of the stage in front, as shown by the annexed



wood-cut, representing a view in the smaller theatre at Pompeii, in which the low wall on the left forms the boundary to the stage, and the flat semicircular recess on the right the *orchestra*.

2. In the Greek theatres, the orchestra was the spot where the Chorus stood and performed its evolutions, for which a considerable space was required; consequently, it was deeply recessed, and consisted of more than a semicircle, as shown by the plan of the Greek theatre *s.* THEATRUM, on which it is marked B. Plans of ten different theatres discovered in Lycia are engraved by Spratt and Forbes (*Travels in Lycia*, vol. ii. pl. 2.), all of which possess the same constructive form. In the centre of the orchestra was the *thymele*, or altar of Bacchus.

3. In the Roman theatres, the orchestra has a close affinity with our pit; for as the Romans had no chorus to their dramatic representations, it was occupied by spectators, being appropriated for the accommodation of the senators and persons of distinction (Suet. *Aug.* 35. *Nero*, 12. *Jul.*

39.); whence the word is used to designate the upper classes as opposed to the populace. (Juv. iii. 178.) It was likewise much smaller than the Greek orchestra, for the reason already given, and consisted of an exact semicircle, as shown by the plan of the theatre at Herculaneum *s.* THEATRUM, on which it is marked C.

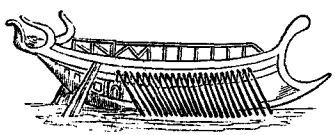
OR'CULA. (Cato *R. R.* 117.) Diminutive of ORCA.

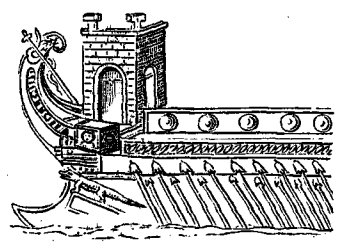
ORDINA'RII. A general name for those slaves who occupied a position corresponding to what we should call *upper servants* in our households, including the *atriensis* or house porter, *cellarius* or cellarman, *dispensator* or steward, *promus-condus*, *procurator*, &c. They superintended and directed the execution of menial services, but did not themselves perform them, for they had slaves of their own (*vicarii*), purchased with their own money, who attended upon them. Suet. *Galb.* 12. Ulp. *Dig.* 47. 10. 15. Id. 14. 4. 5.

2. *Gladiatores ordinarii.* Gladiators bred and trained in the regular manner, that is, who were thoroughly instructed in the rules of their art (Seneca, *Ben.* iii. 28. Id. *Ep.* 7. Compare Suet. *Aug.* 45.), as opposed to the *catervarii*, who fought without science and in tumultuous bodies.

ORDO. In a general sense, a *row* or *series* of things placed in regular order of succession one after the other, as a row of trees, rank or file of soldiers, &c.

2. In the ancient marine, a *tier*, *file*, or, as it is commonly translated, a *bank* of oars, varying in number. according to the class and size of the vessel, from one to fifty. The manner in which these banks or *ordines* were arranged or counted is still in some respects a subject of dispute, and will probably remain without a satisfactory solution, unless the lucky discovery of some artistic representation should enable future antiquaries to base their theories upon some better authority than mere conjecture; for amongst the many plans which have been suggested, there is not one entirely free from objection. Those which appear reasonable upon paper, and have, perhaps, some apparent classical authority to lean on, are found to involve mechanical impossibilities when reduced to practice; and those which are both feasible, and proved by actual experiment to be practicable, must still be accepted with hesitation, because they are wanting in classical authorities to support them. Up to the number of five banks, we have pretty clear evidence, both circumstantial and positive, that each one was counted by rank, and not by file; i. e. that the entire number of oars, no matter how many, extending in a line from the stem to the stern, formed an *ordo* or bank. Thus Tacitus describes a *moneris*, or vessel which had only one line of oars, by the expression, *quæ ordine simplici agebatur* (*Hist.* v. 23.), as shown by the annexed illustration, from a mosaic discovered near Puzzuoli. In the bireme or vessel with two *ordines*, it is equally clear, from other words in the same passage of Tacitus, and the following illustration, from a marble bas-relief, that





the second bank was placed under

the first, and counted in rank from the bulwarks to the water's edge, the lower oar ports, and, consequently, the rowers' seats, being placed diagonally under the first, in order to diminish as much as possible the interval between one bank and the other. That the same principle was observed in the disposition of a trireme or vessel with three *ordines*, and each bank counted in a similar manner between the water and the bulwarks, is testified by the expression of Virgil —*terno consurgunt ordine remi* (*Æn.* v. 120.), and the annexed illustration, from an ancient Roman fresco painting, which confirms it. A similar construction for four *ordines* is indicated by the illustration *s.* QUADRIREMIS, in which the banks are visibly four deep, in an ascending line from the water, though the individual details are less circumstantial and explicit, from the minuteness of the design, which is only the device upon a coin; and we may thence fairly conclude that a fifth *ordo* was disposed and counted in the same way, because it has been ascertained by experiments that a series of five oars ascending in a slanting direction from the water's edge to the gunwale could be arranged within the space of nine perpendicular feet, the highest point of elevation from the water at which an oar could be poised from its thowl (*scalmus*) to be handled with effect. (Howell, *War Gallies of the Ancients*, pp. 49. 51.). Beyond this number the difficulty of counting the banks commences, and conjecture alone takes the place of authority, whether written or demonstrative. If more than five parallel tiers were placed one over the other, it would be practically impossible to use the oar in a sixth tier, the fulcrum being placed so high above the water that it would elevate the handle above the reach of the rower, or hinder the blade from touching the water, or the oar must be of such an inordinate length that the part in-board would reach from one side of the vessel to the other, and beyond it. How then are we to account for a vessel with forty banks of oars, like the one built by Ptolemy? The most plausible solution is, that, in all the larger class of vessels, the oars were disposed in five parallel lines, as in a quinquereme, but that the banks or *ordines*, after the number of five, were counted in *file* instead of in rank; i. e. each ascending file of five oars from the water's edge was called an *ordo*, but the number of banks or *ordines* were enumerated from stem to stern, instead of from the water to the gunwale. Thus a vessel with ten banks would have ten files of oars, counted from stem to stern, each one of five deep in the ascending line, as exhibited by the following diagram;

* * * * * * * * * *
* * * * * * * * * *
* * * * * * * * * *
* * * * * * * * * *
* * * * * * * * * *

a vessel with forty banks would present the same arrangement of five deep in file, but each rank between stem and stern would contain forty oar ports instead of ten; a length quite within reasonable bounds, for even the *moneris*, a small vessel, in the first cut, has twenty-four.

O'REÆ (χαλινός). A *snaffle bit*; for riding and draught horses. (Titinnius, Nævius, Cato, and Cœlius *ap.* Fest. *s. v.*) The curb bit, as used

by us, in which a chain is pressed against the under lip and jaw by the leverage of branches, was unknown to the ancients, amongst whom the most approved bits were constructed with great regard to the tenderness of the animal's mouth, being formed with easy supple joints, so that its action was elastic, like that of a chain, and the substance thick, in order that it might bear with less severity upon the parts, by distributing its surface more extensively over them. (Xen. *Eq.* x. 6. seqq.)

All these properties are exhibited in the annexed example, from an original of bronze, which is made to bend in joints, and is furnished with a circular revolver, midway between the centre and bridle ring on each side, which induced the animal to keep his tongue and mouth in motion.

OR'GANUM (ὄργανον). A general name given to any instrument, machine, or contrivance by which human labour is assisted in agriculture, architecture, warfare, &c.; differing, however, from *machina* in this particular, that it required a certain amount of skill from the person using it, whereas that only wanted brute force or numbers to work it. (Vitruv. x. 1. 3. Columell. iii. 13. 12. Plin. *H. N.* xix. 20.) Hence the word is especially given to musical instruments (Quint. ix. 4. 10. xi. 3. 20.), and amongst these, more particularly to the one from which our *organ* is descended (Suet. *Nero*, 41. Lamprid. *Alex. Sev.* 27. Id. *Heliog.* 32.); but which also had a special name of its own, in allusion to the water originally employed, instead of weights, for working it. See HYDRAULUS.

ORNA'TRIX (κοσμήτρια). A *lady's maid*, a female slave, whose chief business consisted in attending the toilette of her mistress, to dress and decorate her person, and especially for the purpose of arranging her hair (Ov. *A. Am.* iii. 239. Suet. *Claud.* 40.), upon which the Roman women bestowed a vast deal of attention and ingenuity, judging from the

various and often fantastic coiffures exhibited in the numerous busts remaining of the Imperial period. The annexed illustration represents an *ornatrix*, in a Pompeian painting, dressing her mistress's hair with flowers, some of which are seen lying on the toilette table beside her.

ORNI'THON (ὀρνιθών). An aviary or poultry-house, forming one of the principal appurtenances to a farm, or country villa, in which all kinds of domesticated birds were reared, kept, and fattened for the table. These buildings were constructed and laid out upon a very magnificent scale by the Roman gentry and farmers. Varro, *R. R.* iii. 3. Columell. viii. 3.

ORPHANOTROPHI'UM (ὀρφανοτροφεῖον). An *asylum for orphans*, where they were supported and educated at the public expense. Cod. Justin. 22.

ORTHOGRAPHI'A (ὀρθογραφία). A *geometrical* or *architectural drawing*, representing an elevation or a section of a building; the first of which consists in showing the external front of the edifice, with all its parts, apertures, and decorations, not in perspective, but as they would appear to the eye of a spectator placed at an infinite distance from it; the latter, in showing the whole plan of

the interior as it would appear in like manner if the external wall were removed. (Vitruv. i. 2. 3.) The designs which originally accompanied the work of Vitruvius being lost, we have no example left of this style of drawing amongst the ancients; but the skill they exhibited in making out ground-plans, or mapping (*ichnographia*) will stand surety for their excellence in this other branch of the art.

ORTHOS'TATA (ὀρθοστάτης). Literally, which stands upright; whence employed by architects to designate the front or facing of a wall,

composed of different materials from the internal part of it; viz. of regularly laid bricks or ashlar outside an irregular mass of rubble (*fartura*), as in the annexed specimen of Roman building. Vitruv. ii. 8. 4.

OSCILLA'TIO (αἰώρα). A swing, or game at swinging (Pet. *Sat.* 140. Hygin. *Fab.* 130. Festus *s.* Oscillum. Serv. *ad* Virg. *Georg.* ii. 389.); a favourite amusement with the an-

cients, and practised much in the same manner as now, excepting that the swing had four legs to stand upon the ground like a chair, and was suspended by four ropes instead of two, as indicated by the example, which represents a Greek lady swinging, from a design upon a fictile vase. The entire composition, in the original, contains another figure standing on the ground behind the swing, with her arms extended, in the attitude of one who has just pushed it forward, and awaits its return, to repeat the operation.

OSCIL'LUM. Diminutive of Os; a small mask or image of the face; more especially of Bacchus, which the country people suspended in a vineyard in such a manner that the mask turned round and fronted different directions, as it was impelled by the action of the wind; it being a current belief that the district became

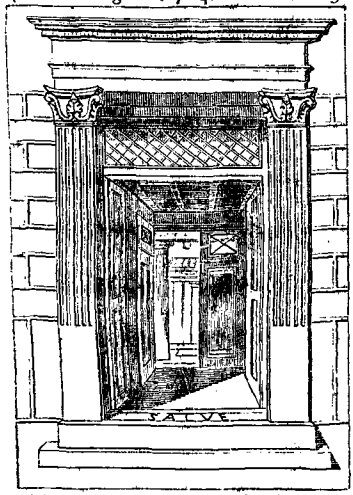
fruitful towards which the aspect of the god was directed. (Virg. *Georg.* ii. 388—392. Macrob. *Sat.* i. 7.) The illustration represents several of these *oscilla* suspended on a tree, from an engraved gem; and an original marble mask of Bacchus, in the British Museum, with a ring at the top for hanging it up.

OSSA'RIUM and OSSUA'RIUM. A case of marble, stone, or other material within which a more valuable vase, containing the bones and ashes of the dead, were frequently enclosed, when deposited in the sepulchral chamber. (Inscript. *ap.* Grut. 1043. 1. *Ib.* 915. 3. *ossuarium viva sibi fecit.* Ulp. Dig. 47. 12. 2.) The example represents the original case, in which the cinerary urn of Agrippina was enclosed when depo-

sited in the mausoleum of Augustus, as testified by the inscription upon it; and is now preserved in the Capitol at Rome.

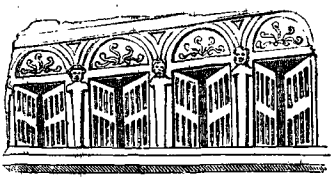
OSTIA'RIUS (θυρωρός). The *door keeper* or *house porter;* a slave who sat in the porter's lodge (*cella ostiaria*, Pet. *Sat.* 29. 1.), or, in ancient times, who was chained himself by the side of the entrance (Id. 28. 8. Suet. *Rh.* 3.), to take cognizance of all who entered. Same as JANITOR.

OS'TIUM (θύρα). In strictness, designates a door within the house, as the door of a room contradistinguished from the street door (*janua*). (Isidor. *Orig.* xv. 7. 4. Vitruv. vi. 3.



6.) This distinction is clearly drawn in a passage of Plautus (*Pers.* v. 1. 6.), *ante ostium et januam;* and is aptly illustrated by the annexed engraving, representing the door-way of a house at Pompeii, to which the ceiling and doors are restored, for the purpose of making the subject more clear and comprehensible. The *janua* is the door flush with the external wall of the house, which gives admission to an entrance hall or passage (*prothyrum*), at the further end of which is another door, the *ostium*, half closed in the engraving, which shuts off the *atrium*, or the *aula* of a Greek house, from the entrance passage. Vitruvius styles both these *duas januas* (vi. 7. 1.); because the distinction above mentioned, though doubtless an accurate one, was seldom observed, the word *ostium* being commonly used as synonymous with *janua*, for any front or entrance door, and especially for the entrance to a temple (Vitruv. vi. 3. 6.), an example of which is introduced p. 342.

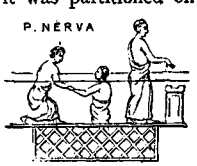
2. The door which closed the front of the stalls in which the chariots and



horses were stationed at the Circus (Auson. *Ep.* xviii. 11.); as shown by the annexed example, from a bas-relief in the British Museum.

3. The mouth or entrance to a port. (Virg. *Æn.* i. 400.) See the illustration *s.* PORTUS.

OVI'LE. Literally, a fold or pen for sheep or goats; thence used to designate an enclosure in the Campus Martius, in which each of the tribes and centuries was separately mustered, before the members proceeded to give their votes (Liv. xxvi. 22. Lucan. ii. 197. Juv. vi. 527.); so called because it was partitioned off with a railing, like a sheep pen, which is indicated by the palisade at the bottom of the annexed engraving, from a coin of Nerva; the figures above are intended to represent the voters as they come out of the *ovile*, and



pass over the bridge (*pons suffragiorum*), to throw their balloting cards (*tabellæ*) into the balloting basket (*cista*).

OVUM. An *egg*; applied specially to a number of conical balls, like eggs, which were placed on the top of a slab supported by columns, on the barrier (*spina*) of a race-course (*circus*), in order to inform the spectators of the number of circuits round the goals which had been run in each race. As a single race comprised seven circuits round the course, and the eagerness and interest taken by the populace in these exhibitions amounted to a sort of phrenzy, some contrivance became necessary for showing the number of rounds that had been made, in a manner which would at once preclude the possibility of dispute. This was effected by the plan shown in the annexed illustration, representing seven egg-shaped balls supported upon four columns, as they appear upon the *spina* in a Roman bas-relief, on which a chariot race is sculptured. The form of an egg was selected in honour of Castor and Pollux; and one of these was either put up immediately that each round was completed by the leading chariot, until all the courses had been run; or the entire number of seven eggs were put up at the commencement of each race, and one taken down, as each circuit was made. Considerable doubt and contradiction exist respecting which of these two methods was adopted; but the object and effect would be the same in either; perhaps, the practice varied at different periods, or in different towns. Liv. xli. 27. Varro, *R. R.* i. 2. 11. Cassiodor. *Var. Ep.* iii. 51. Dio. xlix. p. 417.

OXYBAPHUS (ὀξυβάφον). (Rhemn. Fann. *de Pond.* 75. Isidor. *Orig.* xvi. 27.) A liquid measure containing fifteen drachms; properly, a Greek form, for which the Latin word is ACETABULUM; which see.

P.

PÆDAGOGIA'NI, sc. *pueri*. Young slaves selected for their personal beauty, and brought up in the houses of great people under the empire, to act as companions and attendants for their master's children, in place of the *pædagogus* of earlier times. (Ammian. xxvi. 6. 15. xxix. 3. 3.) The name, as well as the custom, in some measure, has passed down through the middle ages to the present day; for the modern name of "*page*" is an evident corruption of the old Latin term.

PÆDAGO'GIUM. The division or department in great houses where young slaves were trained up for the service of *pages* (*pædagogiani*), apart from the rest of the slave family. Plin. *Ep.* vii. 27. 13.

2. A *page*. (Senec. *Vit. Beat.* 17. Id. *Ep.* 123. Plin. *H. N.* xxxiii. 54. Compare Suet. *Nero*, 28.) See PÆDAGOGIANI.

PÆDAGO'GUS (παιδαγωγός.) A slave of the better class, whose peculiar duty it was to superintend the moral habits of his master's son, accompany him in his walks, conduct him to and from school, and perhaps also to give instruction at home. (Cic. *Am.* 20. Senec. *Ira*, ii. 22. Quint. i. 1. 8. Id. i. 2. 10.) He thus occupied a position somewhat, though not exactly, analogous to that of tutor amongst us; but resembled more closely the "*tutore*" of modern Italy, who is generally an "*abate*," and accompanies his charge upon all occasions, even when he goes to pay a visit, precisely like the pedagogue of ancient Greece and Italy. The figure introduced at p. 407. *s.* MANICA, 1. is believed to be intended for the *pædagogus* of one of Niobe's children; the style of the

head and drapery are evidently meant to characterize a foreigner. Artem.

PÆ'NULA (φαινόλης). *Oneir.* ii. 3. p. 135. Reiff. An article of the outer apparel belonging to the class of garments termed *vestimenta clausa*, or close dresses. It was a round frock, with a hood, and opening at the top for the head, but otherwise entirely closed down the front; or sometimes with a slit reaching half way up from the bottom of the skirt in front, so that the flaps might be taken up and turned over the shoulder, in the manner shown by the right-hand figure in the annexed wood-cut; but in all cases

without sleeves, whence those who wore it are said to be entangled, constrained, and, as it were, enclosed in their *pænulæ* (*irretiti; adstricti et velut inclusi.* Cic. *Mil.* 20. Auct. *Dial. de Orat.* 39.). It was worn over the tunic; particularly on journeys, and in the city during very cold or wet weather (Quint. vi. 3. 66. Lamprid. *Alex. Sev.* 27.); occasionally by women (Quint. viii. 3. 54.); and was either made of cloth with a very thick and long nap (Mart. xiv. 145.), or of leather (Id. xiv. 130.). The illustrations exhibit a front and back view of the article, from statues engraved in the treatise of Bartholini, *de Pænula.*

2. A particular part of the forcing pump invented by Ctesibius of Alexandria, and called after him CTESIBICA MACHINA, under which its character is illustrated by the part marked D. Vitruv. x. 7.

PÆNULA'RIUS. One who makes or sells *pænulæ.* Inscript. *ap.* Grut. 646. 5.

PÆNULA'TUS. (Cic. *Mil.* 10. 20.) Wearing the *pænula*, as explained and illustrated under that word.

PAGA'NICA, sc. *Pila.* A particular kind of ball, stuffed with down, and covered with leather, originally used by the country people (*pagani*), from whom it received the name, though subsequently adopted by the more refined inhabitants of the city. It was larger and softer than the *trigon*, but smaller and of more consistency than the *follis.* Mart. xiv. 45. Id. vii. 32.

PA'GINA. Is either synonymous with *scheda*; that is, a sheet of paper composed of a number of strips of the inner bark of papyrus (*philyræ*), a number of which, when glued together, formed a book or roll (*liber, volumen*); or it signifies one of the written columns upon the sheet, as seen in the annexed example, from a Pompeian painting; thus corresponding pretty nearly with our *page*, which seems the best interpretation. Plin. *H. N.* xiii. 24. Cic. *Q. Fr.* i. 2. 3.

PA'GUS (πάγος). A Greek word signifying literally a mountain peak, in which sense it was adopted by the Romans to designate any strong position in the midst of the open country, more fortified by nature than by art, like the top of a precipitous hill, to which the rural population of the surrounding district could retreat with their families, cattle, and property, as to a place of security, upon the occasion of any sudden incursion or razzia so frequent during the barbarous methods of warfare which characterized the earlier periods of

Roman history. (Dionys. ii. 76. iv. 15.) And as each of these positions naturally formed the nucleus of a village, much in the same way as many of the towns in modern Europe have sprung up, from the tendency of the industrious classes to establish themselves within the protection of a baronial castle, the name of *pagus* was given to the village and district immediately surrounding it, and the name of *pagani* to the peasantry spread over it, expressly to distinguish them from the military. Varro, *L. L.* vi. 24. 26. Virg. *Georg.* ii. 328. Ov. *Fast.* i. 669. Tac. *Ann.* i. 56. Cic. *Dom.* 28. Suet. *Aug.* 27.

PA'LA. A *spade*, with an iron blade (Columell. x. 45.), employed both in gardening and husbandry. (Id. v. 9. 8. Varro, *L. L.* v. 134. Liv. iii. 26. *fossam fodiens palæ innixus.*) The ancient spade was, however, not so heavy an implement as the one now in use, having a longer handle, and smaller, as well as pointed blade, as exhibited by the annexed example, from a sepulchral painting

of the Christian era. The modern Romans make use of a spade of precisely the same form, which they designate by its ancient name, "*la pala.*"

2. (πτύον.) A *wooden spade*, or shovel of the same form as the iron one, employed for winnowing corn, in the same manner as still practised both in Italy and Greece. (Cato, *R. R.* xi. 5.) It is made use of on the threshing floor, and in the open air when the wind sets in with a moderate freshness. The labourer takes up a shovel-full from the heap of corn already threshed out, and throws it a considerable distance into the air across the direction of the wind, which

separates and carries away with it the lighter particles of chaff and refuse, leaving the heavier grain to fall back upon the floor. The illustration represents an Albanian peasant winnowing corn with a *pala* in the Etesian wind.

3. (μάνδρα, σφενδόνη, πυελίς.) The *bezil* of a ring. (Cic. *Off.* iii. 9.) Same as FUNDA, 4. where an illustration is given.

PALÆSTRA (παλαίστρα). Properly a Greek word, often used in the same sense as GYMNASIUM; or, the distinction between the two terms may consist in this, that the *palæstra* originally and properly speaking was the place where the *athletes* who contended at the public games were trained and exercised in the art of boxing, wrestling, &c.; the *gymnasium*, on the contrary, an establishment in which the youth of Greece enjoyed the recreation of juvenile sports and gymnastic exercises; the *palæstra* being that particular department of it in which the gymnastic discipline was undergone. (Plaut. *Bacch.* iii. 3. 23. Catull. lxiii. 60. Vitruv. v. 11.) See GYMNASIUM.

2. The Romans, when they applied the word specially, used it to designate a particular part of their villas fitted up for the purpose of active games and exercises. Cic. *Q. Fr.* iii. 1. 2.

PALÆS'TRICUS (παλαιστρικός). In a general sense, one who is skilled in, or addicted to, the exercises of the

palæstra. (Quint. i. 11. 15.) But the same name was more frequently used in a special sense, to designate a person who acted in a capacity something between our drill master and dancing master, whose particular province it was to teach the young men of Greece and Italy how to avoid awkwardness or rusticity of manner, to acquire an elegant deportment and graceful carriage, as well as ease and propriety of attitude and gesture (Quint. i. 11. 16. Id. ii. 8. 7. Id. xii. 2. 12.); for, amongst the Greeks more especially, who were devoted admirers of the beautiful under every form and combination, grace was regarded as an essential requisite, even in the violent contests of the palæstra; hence *palæstrici motus* (Cic. *Off.* i. 36.) mean the motions and gestures acquired from these masters, which Cicero very properly condemns when carried to excess, or, as we should say, reminding one of the dancing master.

PALÆSTRI'TA (παλαιστρίτης). One who exercises himself in the palæstra. Cic. *Verr.* ii. 2. 14. *Mart.* iii. 58. 25.

PALAN'GA. See PHALANGA.

PALA'RIA. Neuter plural. The exercise of *tilting*, practised by recruits of the Roman armies, against a stake (*palus*) set up in the ground as a manikin, by which they learnt to go through their exercise. Charis. i. 21. Compare Veg. *Mil.* i. 11. Id. ii. 23.

PAL'E (πάλη). (Stat. *Ach.* ii. 441.) Properly, a Greek word, for which the Latin expression is LUCTA.

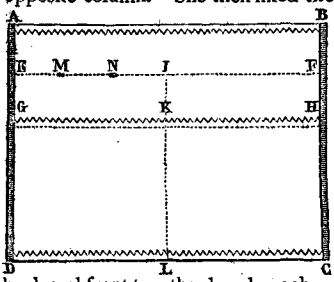
PALEA'RIUM. A *loft*, for the stowage of fodder straw, or chaff (*palea*). Columell. i. 6. 9.

PALIMPSES'TUS (παλίμψηστος). Parchment from which former writings have been erased to make room for fresh ones. (Cic. *Fam.* vii. 18. Catull. xxii. 5.) Hence the name of *palimpsest* is given by the learned to those manuscripts, which, though of themselves of a respectable antiquity, are found to have been written over others still older. It is probable that this practice of obliteration and rewriting upon the same skin was sometimes pursued by the Greek and Roman booksellers, in cases where the original composition was of little interest or value; but none of those now actually in existence are believed to possess a higher date than the ninth century; and it is often found that works of superior merit have been washed out, in order to receive other matter; the original writing underneath being still discoverable, and even legible. Thus Cicero's treatise *de Repub.* was found, and deciphered by A. Maio, under a commentary of St. Augustin on the Psalms.

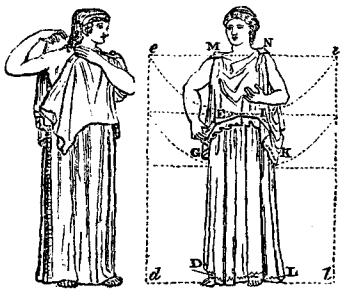
PALLA (ξυστίς, πέπλον). A term employed by the Latin authors to designate an article, strictly speaking, of the Greek female costume; worn as a robe of state by ladies of distinction, goddesses, and mythological personages; and by musicians and actors on the stage. Non. *s. v.* p. 537. Hor. *A. P.* 278.

It was composed with an oblong rectangular piece of cloth, folded before being put on, in a very peculiar manner, which will be readily understood from the annexed diagram and description. The entire square ABCD was first turned back or folded down in the line EF, which reduces it to the parallelogram EFCD, the line AB coinciding at the back with the line GH in front. It was then doubled across the middle in the line IKL, and the side FC brought together with the opposite one ED, the part turned back being left on the outside, so that the whole is finally reduced in size to the figure EDLI, which is double, and entirely closed on one side, represented by IKL, but open at the other, EGD. It was then put on in the following manner. The wearer opened the two sides, thus brought together at EGD, and passed one of them round the back, so as to stand exactly in the centre of the square

EDLI, or *edli* in the illustration on the opposite column. She then fixed the



back and front together by a brooch on the point of the left shoulder at N, passing her arm through the aperture NI of the diagram, and *Ni* in the draped figure. Another brooch was then fixed on the top of the right shoulder, at M, which one of the females is in the act of doing, so that the parts between M and N afford an opening for the head, and those between ME (or *Me*, draped figure), another arm-hole for the right arm, similar to the one on the other side. The corners E, G, and I, K, on the first diagram, or *e* and *i* on the last one, will fall down in the direction indicated by the dotted lines, and occupying the situations marked EG, IK, on the drapery of the right-hand figure; while the whole of the upper portion of the costume corresponds exactly with the words of Sidonius Apollinaris (*Carm.* xxii. 31.), which describe a statue of Bacchus in female attire, like the one in the Vatican (Mus. Pio-Clem. vii. 2.); *nec tegit exsertos, sed tangit, palla lacertos.* It is, moreover, obvious, from the preceding account, that the *palla* thus described was in itself a loose piece of drapery, adjusted on the person by folding round it, like any other article of the AMICTUS; whence it is that persons thus attired are said to be *pallis amictæ* (Varro, *ap.* Non. *s. v.* p. 549.); and this peculiarity will be brought still more forcibly under observation by referring to the wood-cut *s.* PEPLUM, 1. which represents the side view of a figure, fro... a statue of Herculaneum, belonging



to the same set as the two preceding, and wearing the same kind of costume, with the whole of the left side completely open, so that it might be mistaken by careless observers for a *pallium*. But sometimes the square piece of drapery, after being folded down at the top, and again in half, as above described, was partially sewed together at one of its sides, from the bottom to half or two-thirds of its length, as is clearly exemplified by the figure on the left hand in the preceding illustration, in which the broad band down the right side shows the hem by which the united parts are joined. In this state it becomes a round or close dress—*vestimentum clausum*—which was of necessity put on over the head, like any other article of the INDUTUS; whence a person so draped is said to be *pallam induta* (Ov. *Met.* xiv. 262.); and in appearance, it possesses considerable resemblance to a tunic, a resemblance still further increased by the usual practice, when thus adjusted, of confining it round the waist, or above the hips, by a girdle, as shown by the right-hand figure above; whence the expression *palla succinctam* occurs in Hor. *Sat.* i. 8. 23.

It should not be concealed that this explanation is at variance with the ordinary interpretation given to the term by lexicographers and phi-

logists, who content themselves with saying that *palla* is merely a poetical word for *pallium*, more especially used in regard to women. But, 1. The *pallium* is never an article of the *indutus*, as the *palla* is; on the contrary, it, or a piece of drapery similar in general character, was sometimes worn over the *palla*, as by Circe in Ovid (*l. c.*)—*pallamque induta nitentem, Insuper aurato circumvelatur amictu.* 2. The *palla* is frequently described as a garment that covered the feet (Ov. *Am.* iii. 13. 26. Compare Virg. *Æn.* xi. 576. Stat. *Ach.* i. 262.), which the *pallium* never does, nor could do. 3. It was fastened with a girdle (Hor. *l. c.*), which the pallium never is, nor could be. 4. Nonius (*s. v.* p. 537.) and Servius (*ad* Virg. *Æn.* i. 648.) both explain the term palla by a compound word, *tunico-pallium*, meaning that it possessed the properties of a *tunica* and a *pallium*, or in other words, that it was both an *indutus* and an *amictus;* which corresponds exactly with the description given by Pollux (vii. 47.) of the Greek female dress termed ξυστίς, ἔνδυμά τε ὁμοῦ, καὶ περίβλημα, καὶ χιτών. 5. All the other fashions of the *palla*, which are described and illustrated in subsequent paragraphs, have a positive affinity with the preceding one, but have no resemblance whatever to the *pallium*, for they are close dresses in the nature of a tunic or *indutus*. 6. When Seneca (*Ira*, iii. 22.) designates a curtain by the term *palla*, he does not invalidate the accuracy of the above reasoning; for, when the garment was removed from the body, it formed a large rectangular piece of cloth, as already explained. 7. In a variety of other passages where the word occurs, it is introduced without any characteristic adjunct or context to explain whether a sole covering, or an inner or outer garment, is intended. The above are some of the most obvious reasons which establish a conviction that the *pallium* and *palla* are not identical terms, and which help to confirm the accuracy of the interpretation here affixed to the latter word; set out with extreme conciseness, it is true, as the nature of this work requires; but it seemed incumbent, when departing from old established opinions, supported by the sanction of great names, to produce some authority for the innovation.

2. Although the *palla*, when worn as a robe of state, was always a long dress reaching to the feet, as described in the preceding paragraphs; yet it was sometimes of much shorter dimensions, and terminated just above the knees, as is proved by written testimony, and exhibited in works of art. In this state it is given to the hunting nymphs attendant on Diana by Valerius Flaccus (iii. 525. *summo palla genu*); to Tisiphone by Ovid (*Met.* iv. 481.); and is so worn by the *Furia*, in the Vatican Virgil. The illustration, from a bas-relief of the Villa Borghese, shows a drapery made up and put on by means of a brooch on each shoulder, precisely similar to those exhibited in the former part of this article, with the sole exception in regard to length. It is supposed to represent a Spartan damsel dancing at the fêtes of Diana, which were celebrated in one of the villages of Laconia, called Caria, at which dancing was one of the characteristic solemnities, and the costume worn would be naturally allusive to the goddess of the chase (Visconti, *Mus. Pio-Clem.* vii. 38, n.); who is herself represented, in a great number of statues, clad in a *palla* precisely similar to the one here exhibited, with the only difference of having a girdle on the outside, under the

bosom, to keep the drapery close to the person during the pursuit and exertions of the chase.

3. The *palla* worn by the ladies of Rome, though not exactly identical with the Greek one, yet possessed sufficient resemblance to it in all essential particulars to justify its being included in the same class of dresses with the one already described, and designated by the same name. Like that, it partook of the double character of an *indumentum* and an *amictus*, being worn *as* a tunic, and *over* a tunic (Varro, *L. L.* v. 131. Hor. *Sat.* i. 2. 99.), and adjusted to the person by clasps upon the shoulders in the same manner as explained in the two preceding paragraphs, with only this difference, that the upper part was not turned down to make a fall-over, because the tunic underneath it completely covered the bosom, and rendered such a protection unnecessary. The annexed figure from a statue of the priestess Livia, found at Pompeii, illustrates all these particulars. The undermost garment, which comes close up to the throat, and has sleeves looped down the fleshy part of the arm, is the under tunic, or *stola* (Hor. *l. c.*); over this is seen the *palla*, with its back and front edges fastened together by clasps upon the shoulder points, in the same manner as the three preceding figures; while a large veil or loose piece of drapery (*amictus*) is finally thrown over the whole, in the manner stated by Ovid (*Met.* xiv. 262.), and implied by Livy (xxvii. 4.), *pallam pictam cum amiculo purpureo*, where the diminutive expresses fineness of texture, not smallness of dimensions. The skirts of the *palla* are concealed by the outer drapery, so that its actual length cannot be ascertained; but it probably did not reach much below the knee, in order not to hide the flounce (*instita*) of the *stola*, the lower edges and plaits of which are seen over the feet, and on the ground. In addition to all this, the lady without doubt wore a regular chemise (*tunica intima*) next the skin, which would be entirely concealed by the over-clothing. Thus we may readily understand what Horace means (*l. c.*) by contrasting the scanty apparel of immodest women with the dense barricades presented by the attire of the virtuous and high-born females; and the reason of the definition given by Nonius (*s. v.* p. 537.) to the term *palla—honestæ mulieris vestimentum.*

4. The *palla* with which Isis is invested by Apuleius (*Met.* xi. p. 240.) would appear from his words to be a dress of a character totally different from those which have been thus far sufficiently authenticated by written as well as demonstrative evidence, had it not been for the existence of a bas-relief in the Pio-Clementine Museum, representing a priestess of Isis, as here annexed, whose costume corresponds so closely and minutely with the particular details enumerated by Apuleius, as to leave no doubt that his description was drawn from some well known artistic type, after which the figure here exhibited was also in a great measure modelled. It is here at once apparent that she wears a *palla* exactly the same in form and mode of adjustment as the right-hand figure, from the Pompeian statue, inserted above, over the outside of which there passes a broad scarf decorated with embroidered stars and half-moons, which is carried from under

the right arm, across the breast, and over the left shoulder, then turned down, so as to leave an end with fringes at its extremity depending in front; the whole of which, as well as the ornamental details, are circumstantially described in so many words by Apuleius. The obscurity of the passage arises from his giving the name of *palla* to the scarf only; that is, he describes the part which forms so prominent a feature in the costume, and attracts so much attention, under the name of the vest on which it was embroidered, or attached as a decoration.

5. *Palla citharœdica.* The *palla* worn by musicians upon the stage; whence frequently represented in works of art as an appropriate costume for Apollo in his character of *citharœdus* and *musagetes.* This was a long flowing robe, with sleeves reaching to the wrists, and fastened with a broad girdle round the waist, the skirts of which fell over the feet, or sometimes trained upon the ground. It thus resembles in many respects the ordinary *chiridota* or *tunica manicata*, and, consequently, is mentioned as an article of the *indutus* (Auct. ad *Herenn.* iv. 47. *citharœdus palla indutus.* Compare Apul. *Flor.* ii. 15. 2. where a robe precisely like the one here exhibited is minutely described); but it differs from the common tunic in this respect, that it was not made, like that, of one uniform width from top to bottom, but was narrow at the upper part over the chest and shoulders, gradually widening downwards, until it became a loose and sweeping robe towards the feet, from which circumstance it probably received the name of *palla.* All these particulars are conspicuously apparent in the annexed illustration, representing a statue of Apollo in the Vatican; the loose drapery hanging behind from the shoulders is an *amictus* worn over the *palla.* In the original statue the arms are restorations, and the artist has given to them short sleeves, which are corrected for long ones in the present drawing, in accordance with other representations of the same subject, and more particularly of an ancient type in the archaic style of Greek sculpture (Wink. *Mon. Ined.* Vignette to dedication), which formed the original after which they are all more or less modelled.

6. *Palla Gallica.* The Gaulish jerkin; a short, close-fitting dress, slit up before and behind as high as the fork. (Mart. i. 93. compared with Strabo iv. 4. 3.) When adopted at Rome, it received the name of CARACALLA, after the emperor who introduced the fashion of wearing it; under which it is described and illustrated.

PALLIAS'TRUM. An augmentative of *pallium;* the augmentative indicating coarseness of texture, and, consequently, an inferior article worn by the poorer classes, and certain philosophers who affected severity of attire. Apul. *Flor.* ii. 14. *Met.* i. p. 4.

PALLIA'TUS. Wearing the Greek *pallium;* thence, by implication, *dressed as a Greek;* for, the word is opposed in Latin to *togatus;* that is, to a Roman, whose national costume was the toga. (Plaut. *Curc.* iii. 2. 9. Cic. *Rabir. Post.* 9. Suet. *Jul.* 48. *Claud.* 15.) The illustrations *s.* PALLIUM and TOGA will at once explain the difference.

PALLIOLA'TUS. Wearing the *palliolum* upon the head, as explained and exhibited in the following word and illustration. Suet. *Claud.* 2. Mart. ix. 33.

2. *Palliolata tunica.* (Vopisc. *Bonos.* 15.) Like *tunico-pallium,* another expression or gloss for PALLA, which see; and appropriately em-

ployed, because the upper part of the piece of drapery which formed the tunic, was turned down in such a manner that it resembles a *palliolum* over the shoulders and bosom, instead of the head, as is plainly shown by the figures under PALLA, i.

PALLIOLUM. A diminutive of *pallium;* consequently, used in a general sense for any mantle of ordinary quality, small dimensions, of fine texture, adjusted and worn in the same manner as the *pallium*. Plaut. *Epid.* ii. 2. 12. Cic. *Tusc.* iii. 23.

2. (θερίστριον, probably). A square cloth, doubled and adjusted to the head, like a veil or cap; and worn as a protection against the weather, especially by invalids (Ov. *A. Am.* i. 733. Quint. xi. 3. p. 443. tom. 4. Spalding.), and females of advanced age, as shown by the annexed example, representing the head of an old nurse, in a marble bas-relief.

PALLIUM (ἱμάτιον, φᾶρος). The principal article of the Greek *amictus*, or outer object of their apparel, as the *toga* was of the Romans. (Quint. xi. 5. 143. Suet. *Tib.* 13. Liv. xxix. 19.) It consisted of a large sheet or blanket, made of wool, and of a square or oblong square form (Pet. *Sat.* 135. 4. Tertull. *de Pall.* 1. Athen. v. 50.), fastened round the neck or on the shoulder by a brooch (*fibula*, Tertull. *l. c.*), and sometimes worn over the naked body as the only covering, but more commonly as an outside mantle over the tunic. (Plaut. *Ep.* v. 2. 59. Cic. *Verr.* ii. 5. 52.) A garment of this nature might be adjusted upon the person in various ways, according as the fancy of the wearer or the state of the atmosphere suggested; and, as each arrangement presented a different model in the set and character of its folds, the Greeks made use of a distinct term to characterize the particular manner in which it was put on, or the appearance it presented when worn. Of these the most important are the following:—

1. ἐπίβλημα. Meaning literally, that which is *thrown on* or *over*, designates the *pallium* when worn in the simplest manner; i. e. when the centre of one of its sides was merely put on to the back of the neck, and fastened round the throat, or on one shoulder, by a brooch, so that all the four corners hung downwards in the manner exhibited on the annexed figure, representing a Greek soldier in his travelling dress, from a fictile vase.

2. ἀναβολή. Meaning, in a literal sense, that which is thrown *up*, designates the *pallium* when adjusted in a manner similar to the old style of wearing the toga; i. e. when the part which hangs down on the right side of the preceding figure, was taken *up*, and cast over the left shoulder, so that it would depend at the back of the wearer, as represented by the annexed example, from the celebrated statue of Aristides in the Farnese collection. When thus worn, the brooch was not used; and the blanket, instead of being placed on the back, at the middle of its width, was drawn longer over the right side to allow sufficient length for casting on to the opposite shoulder; the right arm likewise

was raised up and kept on a level with the chest, forming, as it were, a right angle (Quint. xi. 3. 141.), and having only the hand exposed; all of which particulars are plainly perceivable in the illustration. At the same time both skill and attention were required to adjust the garment, so that it should sit firmly and gracefully upon the body, which was considered as a mark of elegance, if well arranged, or awkwardness, if otherwise. Plato. *Theæt.* 175. Compare Aristoph. *Av.* 1565.

3. περίβλημα, περιβόλαιον. Meaning, in a literal sense, that which is thrown *round* one, designates the *pallium* when so adjusted as completely to envelope the wearer all round from head to foot, in the manner shown by the annexed example, from a fictile vase. In this method the blanket was put on, and a part thrown over the shoulder, the same as in the last example, but instead of the hand being exposed, and an opening or *sinus* left in front of the chest, the end thrown over the shoulder was drawn up tight under the chin, which gave a greater length to the part depending behind. The right arm was sometimes kept up in a similar position to the preceding; or it might be dropped down at the side, under the drapery, which fixed itself on the body by its own close folds, as it is represented in the illustration, in which the projection observed midway in front of the figure is produced by the hand being slightly elevated; but in either case the whole of the arm, as well as the hand, is completely covered by the drapery. The Romans indicated this confinement by the expression *manum intra pallium continere* (Quint. xi. 3. 138.), or *intra pallium reducere* (Val. Max. vi. 8. Ext. 1.): and the Greeks by a similar one—ἐντὸς τὴν χεῖρα ἔχειν (Æschin. *in Timarch.* 52. Demosth. *de Fals. Leg.* p. 420. 10.); which was considered a becoming practice for young persons, as characteristic of a quiet, modest, and respectful demeanour.

4. Women also wore the *pallium* (Pet. *Sat.* 135. 4. Hom. *Od.* v. 230.) as well as men, and adjusted it upon their persons with the same varieties that have been already described, as evinced by numerous works of art

both in sculpture and painting. The illustration annexed, from a fresco of Pompeii, represents two females in the *pallium*, the one on the left having it adjusted in a manner similar to that exhibited by the statue of Aristides, introduced above; while the right hand one, by raising her arm over her head, has drawn away the end previously cast over her left shoulder, and allowed the opposite side to slip off from her back; but the two together afford a good notion of the manner in which the drapery was put on and arranged. The only difference, when there was any, between the *pallium* of a male and female, consisted in the difference of texture and variety or brilliance of colour, the finer material and gaudier tints being naturally selected by the women; but amongst persons of slender means the wife would sometimes wear her husband's blanket;—a piece of economy which the wife of Phocion practised,

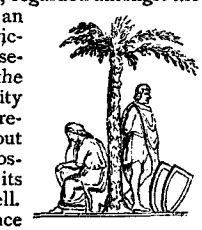
but to which Xantippe, the wife of Socrates, refused to submit. Ælian. *Var. Hist.* vii. 9. and 10.

5. In a more general sense the name is given to any large rectangular piece of cloth, employed for covering various objects; as, a *pall* laid over a bier (Apul. *Flor.* i. 4.); a counterpane or blanket for a bed (Juv. vi. 236.); a warm sheet to wrap in after the bath (Pet. *Sat.* 28. 2.); a curtain for a room (Prudent. *ad Symm.* ii. 726); &c.

PALL'ULA. Plaut. *Truc.* i. 1. 32. Diminutive of PALLA.

PALMA (παλάμη). The *palm* of the hand; thence, from its resemblance, the broadest part or *blade* of an oar (ταρσός). Vitruv. x. 3. 6. Catull. 64. 7., and woodcuts *s.* PES and PRORETA.

2. (φοίνιξ). The *palm tree* (*phœnix dactylifera*), regarded amongst the ancients as an emblem of victory, in consequence of the great elasticity and power of resistance, without breaking, possessed by its wood. (Aul. Gell. iii. 6.) Hence it was frequently employed by sculptors and medalists to indicate the conquest of a province, as in the annexed example, from a medal of Trajan.



3. A *palm branch*, or, as we say, *the palm of victory;* for both the Greeks and Romans bestowed palm branches upon successful champions amongst the military combatants in athletic games, and on drivers in the race course (Liv. x. 49. Cic. *Brut.* 47. Hor. *Od.* iv. 2. 17.); hence, in works of art, wherever any object is seen with a palm branch upon it, or by its side, or a figure with one in the hand, it implies that the object has been presented as a prize to some victor, and that the person so represented is himself the successful champion; as the annexed figure, from a statue representing a victorious driver

in the Circus, who holds a palm branch in his right hand, and a purse of money containing the prize (*brabeum, iselasticum*) in his left.

PALMA'TUS. *Tunica palmata.* See TUNICA.

PAL'MULA (ταρσός). Diminutive of PALMA. The blade of a small oar. Catull. iv. 4.

PALUDAMEN'TUM. A military cloak worn by generals and superior officers over their armour (Isidor. *Orig.* xix. 24. 9. Apul. *Apol.* p. 441.), as the *sagum* was by the common soldier, from which it mainly differs in being larger, of finer texture, and richer colour, either a brilliant white, scarlet, or purple. (Val. Max. i. 6. 11. Isidor. *l. c.*) On the other hand, it was not so large as the Greek *pallium*, for in all the numerous instances where it occurs on the triumphal arches and columns, it is never thrown over the shoulder, nor round the figure; that is, it is always an ἐπίβλημα, never an ἀναβολή, nor a περίβλημα; being only worn as a pendant mantle, in the manner shown by the annexed

example, representing the emperor Trajan, from the column which bears his name. It was fastened by a brooch (*fibula*) upon the shoulder; and though somewhat larger, was cut out in the same shape as the Greek *chlamys* (Non. *s. v.* p. 538.); whence the later Greek writers translate the Latin word *paludamentum* by that term. Dio. lx. 30. compared with Plin. *H. N.* xxxiii. 19.

PALUDA'TUS. Wearing the *paludamentum*, as explained and illustrated by the preceding article and example: but in most cases with a notion specially implied that the person so habited was engaged in military service (Cic. *Fam.* xv. 17. Suet. *Vit.* 11. *Claud.* 21.); during which the *toga* or garb of peace was relinquished for the military mantle or *paludamentum*. Isidor. *Orig.* xix. 24. 4.

PA'LUS (*πάσσαλος*). In a general sense, any *pale* or stake driven into the ground as a support or fixture for other objects to rest upon; and especially a pale, set up for the exercise and practice of gladiators and the Roman soldiery, which they were made to attack with a discharge of missiles from a distance, or with wooden swords at close quarters, in order to learn the exercise, and acquire the habit of taking a just aim at any particular part of the body Juv. vi. 247. Veg. *Mil.* i. 11. Id. ii. 23.

PAMMACH'IUM (*παμμάχιον*). Hygin. *Fab.* 273. Same as PANCRATIUM.

PAN'ACA. (Mart. xiv. 100.) A kind of drinking cup of which nothing characteristic is known; but the word only occurs as the title to the epigram cited, and, in consequence, is not used by Martial himself; for the headings to his epigrams were affixed by a later hand.

PANA'RIOLUM. Diminutive of PANARIUM; a small bread-basket. Mart v. 49.

PANA'RIUM (*ἀρτοθήκη*). A *bread pantry*, in which the bread for a household was kept. Varro, *L. L.* v. 105.

2. A *bread basket* for transport from place to place. Plin. *Ep.* i. 6. 3. Suet. *Cal.* 18.

PANCRATIAS and -AS'TES (*παγκρατιαστής*). One who contends in the *Pancratium*. Aul. Gell. iii. 15. xiii. 27. See the next word and illustration.

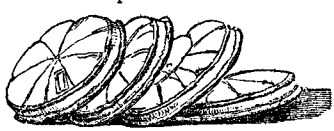
PANCRATIUM (*παγκράτιον*). An athletic contest of Grecian origin, which also became popular at Rome, after the time of Caligula. It combined both wrestling and boxing with the naked fists, but not with the *cæstus*; the combatants being allowed to make use of any means for worsting an opponent, by blows, throwing, kicking, or tripping, and to continue the contest on the ground, even when both had fallen, and until one of them was killed, or acknowledged himself to be vanquished. They fought naked, had their bodies sprinkled with fine sand (*haphe*), and their hair drawn up backwards from the roots, and tied in a tuft on the occiput (*cirrus in vertice*), to prevent an antagonist from seizing hold by it; most of which particulars are exemplified by the illustration, repre-

senting a pair of Greek *pancratiastæ*, from a bas-relief in the Vatican. Both figures have their hair tied up in the manner described; the one on the left also uses his fist as a boxer, whilst the right hand one attempts to trip up his adversary by hooking his leg forward and pushing the body

back, as still practised by our wrestlers. Prop. iii. 14. 8. Quint. ii. 8. 13. Aristot. *Rhet.* i. 5. 14.

PANDU'RA (πανδοῦρα). A musical instrument, the precise character of which is not known. According to Pollux (iv. 60.) it was a stringed instrument with three chords; and the guitar is still called by the same term, "*la pandura*," in Tuscany; but Hesychius (*s.* σύριγγες) makes it the same as the pan-pipes. To play upon it was expressed by the word *panduriso*. Lamprid. *Elag.* 32.

PANIS (ἄρτος). *Bread; a loaf of bread; binos panes*, two loaves (Plaut. *Pers.* iv. 3. 2.); *mollia panis*, the *crumb* (Plin. *H. N.* xiii. 36.); *panis crusta*, the *crust* (Id. xxix. 23.). The illustration represents some loaves as



they were discovered in a baker's shop at Pompeii; they are about eight inches in diameter, have a crust at top and bottom, are scored above, and one has a stamp upon the top.

2. *Panis gradilis.* Bread distributed gratuitously to the people, from the top of a flight of steps, as a largess from the emperor. For this purpose flights of steps were erected in different parts of the city contiguous to the bakers'

shops, and each person who had obtained a billet or order (*tessera*) ascended the steps in turn, and there received the donation from the distributing officer in change for his ticket; the plan being adopted as a means of preventing frauds and mobbing, by only admitting the recipients to come up in regular order, and one by one. (Prudent. *in Symm.* i. 584. Id. ii. 984. Cod. Theodos. 14. 17. 3. and 4.) The whole process is shown by the illustration, from a medal of Nerva; on the left hand sits the emperor in person upon a curule chair placed on the top of an elevated platform (*suggestum*); in front of him is the relieving officer giving the bread to a citizen ascending the steps, while another figure behind him holds up for the emperor's inspection the billet containing the order handed in by the recipient.

PANTOMI'MUS (παντόμιμος). A word first used in Italy about the time of Augustus to designate a performer on the stage, corresponding with the ballet or opera dancer of the present day, who represented a part

by dancing and dumb show, or, as the term implies, by all sorts of conventional signs and mimic gestures, without the aid of the voice; thus constituting a distinct class from the actor of comedy or tragedy. He wore a mask, and was dressed in a costume appropriate to the character impersonated, but studiously designed with the view of exhibiting his personal beauty and bodily development to the greatest advantage (though often indelicately scanty, according to our notions of propriety); considering that love stories and bacchanalian and mythological subjects furnished the majority of characters for the exercise of his art. Hence the scan-

dal and corruption of morals superinduced by the ballet dancers of Rome compelled several of the emperors to banish them at various periods from Italy. (Macrob. *Sat.* ii. 7. Suet. *Aug.* 45. *Nero*, 16. Tac. *Ann.* iv. 14. xiii. 25. Plin. *Paneg.* xlvi. 4. Cassiodor. *Var. Ep.* i. 20.) The paintings of Pompeii exhibit numerous examples of this class of stage performers, from one of which the annexed illustration is copied; all more or less bearing testimony to the accuracy of the preceding account; yet proving by the originality and grace with which the groups are composed, the variety of the poses, the display of muscular power exhibited in the attitudes, and the animal beauty in respect of bodily form which distinguishes the performers, that the ancient Italians, or the Greek *artistes* employed by them, far excelled, in professional dexterity and gracefulness (its most essential requisite), the dancers of the operatic ballet in modern times.

PANUCEL'LIUM. This word is written in seven different ways; as uncertain as the meaning attached to it. Some suppose it to mean a *spool* or *bobbin*; others, a shuttle with the bobbin inserted, like the example *s.* ALVEOLUS. Varro, *L. L.* v. 114. Compare Isidor. *Orig.* xxix. 7.

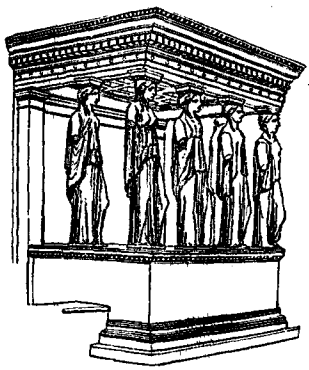
PAPIL'IO. In its primary sense, a butterfly; whence the name was transferred to a *military tent*, either because the curtains with which it was closed in front, when set open, were fastened up at the sides in such a manner as to present an appearance like the wings of a butterfly, as observable in the annexed example, from the column of Trajan; or, possibly, because it was made of richer materials and more varied colours than the common tent (*tentorium*). Lamprid. *Alex. Sev.* 51. Spart. *Pescenn.* 11. Veg. *Mil.* i. 3.

PAR'ADA. Believed to be a Gaulish word, indicating either an awning over the deck of a vessel; or, which seems more probable, a private and state cabin for the use of persons of wealth or distinction. Auson. *Ep.* v. 27. Sidon. *Ep.* viii. 12. Jal. *Archéologie Navale*, vol. ii. p. 362,

PARAGAU'DA or PARAGAU'DIS. An ornamental band of gold, or of coloured silk decorated with golden embroidery, sewn on to the tunic; whence the garment itself so decorated is also designated by the same term. It appears to have been a fashion introduced under the empire, as a sort of substitute for the more ancient *clavus*, as the word only occurs amongst the writers of that period; and was distinguished by the epithets *monoloris*, *diloris*, *triloris*, *pentaloris*, according to the number of bands, one, two, three, four, or five, attached. (Vopisc. *Aurel.* 46. Impp. Grat. Valent. et Theodos. *Cod.* 11. 8. 2.) The annexed figure, from an ancient Roman fresco discovered near the church of St. John in Lateran at Rome, is introduced as affording a notion, and probable specimen, of the ornament in question.

PARAS'TAS, PARAS'TATA, PARASTAT'ICA (παραστάς, παραστάτης, παραστατική). A flat column or *pilaster*, used to decorate the angular terminations of a square building, where it has two faces, as in the annexed elevation of the temple of Pandrosus at Athens, in which the *parastas* is seen behind the last figure

on the extreme left; or placed against the walls of the cell (*cella*), with one



flat face that corresponds with an opposite column which supports the entablature of a colonnade. Vitruv. v. 1.

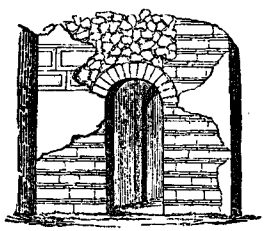
PARAZO'NIUM (παραζώνιον). A short sword, attached to a belt round the waist (*cinctorium*), as exhibited by the annexed figure, and worn at the left side by the tribunes and superior officers of the Roman armies, more as a mark of distinction than for actual use (Mart. xiv. 32. August. *Dial. Antiq.* 2. and wood-cuts *s.* LEGATUS and PALUDAMENTUM); whereas the glaive of the common soldier (*gladius*) was suspended from a shoulder band (*balteus*), and hung at the right side (wood-cut *s.* LEGIONARII).

PARIES (τοῖχος). The *wall of a house*, or other edifice, as contradistinguished from *murus*, the wall of a town. These were made of various materials, and constructed in many different ways; amongst which the following are distinguished:—

1. *Paries craticius.* A wall made of canes and hurdles, covered with a coating of clay, something like our lath and plaster; used in early times for an external wall, and subsequently for a partition in the interior of a house. Vitruv. ii. 8. 10. Pallad. i. 9. 2.

2. *Paries formaceus.* A kind of walling now termed pisé, made of very stiff clay, rammed in between moulds as it is carried up, of very frequent occurrence at the present day in France, and in ancient times amongst the inhabitants of Africa, Spain, and the southern parts of Italy. Plin. *H. N.* xxxiv. 48.

3. *Paries latericius.* A wall made of bricks; which was constructed in many different patterns, as the art of building progressed and declined. When the arts were in the greatest perfection, the bricks used were very large and thin, and of considerable size, resembling our tiles (see LATER), and were laid in regular even courses throughout. During the intermediate periods the bricks diminished in surface, but increased in thickness; and the walls were commonly constructed with a mixture



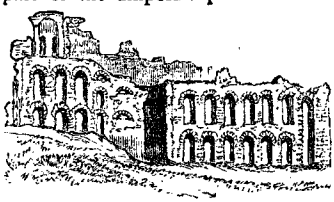
of different sized bricks laid in alternate courses, so as to produce a pleasing pattern to the eye, although it was frequently concealed by a coating of stucco laid over it, of which the annexed example, representing the structure employed in the entrance gate to Pompeii, will afford a distinct notion. It shows the admixture of thick and thin bricks, as well as the

external cement still remaining on some part of it, which has been divided into rustic work to imitate a stone wall. During the decadence the bricks were smaller and thicker, like the largest ones in the example, and frequently of irregular sizes. Cæs. *B. C.* ii. 15. Vitruv. ii. 8. 16.

4. The different methods adopted in forming walls of stone are explained and illustrated *s.* CÆMENTICIUS and STRUCTURA.

5. *Paries solidus.* (Cic. *Top.* 4.) A *blank* wall, without any opening in it, as contradistinguished from

6. *Paries fornicatus.* A wall perforated with arched openings, as in the annexed example, representing part of the Imperial palace on the



Palatine hill. The object of this was to save consumption of material without diminishing solidity by the lightness thus given to the entire structure. Cic. *Top.* 4.

7. *Paries communis.* The common or *partition* wall between two contiguous edifices, which was common to both of them. Cic. *Top. l. c.* Ov. *Met.* iv. 66.

8. *Paries intergericius* or *intergerivus.* (Plin. *H. N.* xxxv. 49. Festus, *s. v.*) Same as the preceding.

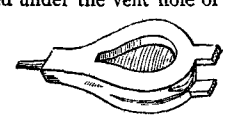
9. *Paries directus.* A wall of partition *within* an edifice, separating one chamber from another. Cic. *l. c.*

PARMA (πάρμη). The shield used by the light-armed troops (*velites*, Liv. xxxi. 35.) and the cavalry (*equites*, Liv. ii. 20.) of the Roman army. It was circular in form (Varro, *ap.* Non. *s.* Veles, p. 552.), about three feet in diameter (Liv. xxxviii. 21. Polyb. vi. 22. 19.), and very strongly made upon a framework of iron. The annexed example

is copied from a bas-relief in terra-cotta; and corresponds in every particular of form and ornament with the shields of the equestrian gladiators at p. 264. *s.* EQUES, 10.

2. *Parmæ Threcidica.* The Thracian shield, or the shield used by gladiators of the class termed Thracians (*Thraces*). This was not round, like the Roman *parma*, but resembled the *scutum* in form, with the only exception of being smaller as well as shorter, as exhibited by the annexed example, which represents a Thracian gladiator from a terra-cotta lamp. Hence it is that Martial styles it *pumilionis scutum* (xiv. 213.). Plin. *H. N.* xxxiii. 45. Fabretti, *Col. Tr.* p. 267. and PELTASTÆ.

3. The small round piece of board placed under the vent hole of a pair



of bellows, which opens to admit the air, as it is drawn in, but closes against the aperture immediately that the sides of the bellows are pressed together, and thus compels the wind to make an exit through the pipe at the nozzle. Auson. *Mosell.* 269.

PARMA'TUS. Armed with the shield termed *parma;* more especially characteristic of the Roman cavalry and light-armed troops. (Liv. iv. 38.) The annexed example, from a bas-relief in terra-cotta, compared with the illustration *s.* CLIPEATUS, will afford a notion of the difference in comparative size and character between the Roman *parma* and the Greek *clipeus*, and of the different appearance presented by the men who bore them respectively.

PAR'MULA. (Hor. *Od.* ii. 7. 10.) Diminutive of PARMA; but there is no evidence that the diminutive denotes any distinct variety.

PARMULA'RIUS. A gladiator, of the class called Thracians (*Thraces*); and so designated because he was armed with the Thracian *parma*, as explained and illustrated *s.* PARMA, 2. Suet. *Dom.* 40.

PAR'OCHUS (παρόχος). An officer appointed to every station throughout the Roman provinces, who for a certain stipend, fixed by the state, undertook to lodge and entertain ambassadors, magistrates, and persons travelling on public business. Cic. *Att.* xiii. 2. Hor. *Sat.* i. 5. 46.

PAROP'SIS or PARAP'SIS (παροψίς). A term adopted from the Greeks, and used by them, as well as the Romans, much in the same sense as the word *side-dish* is with us; under which the dish itself is sometimes implied, at others the viands contained in it, while at others both the dish and its contents are included. The *paropsis* was employed for serving up the smaller and more exquisite portions of a meal, like a French *entrée;* and was made of earthenware, bronze, or the precious metals. Though the Latin passages in which the word occurs do not afford any express indication of the precise form of the vessel, we collect from Alciphron, that it was a deep bowl with a wide top, such as we conceive under the name of *cup;* for he designates the one used by thimble-riggers by the name *paropsis*, for which the more usual Latin term is ACETABULUM. The illustration introduced under that word may consequently be received also as affording a specimen of the paropsis. Charis. i. 82. Juv. iii. 142. Mart. xi. 27. Pet. *Sat.* 34. 2. Ulp. *Dig.* 32. 220. Alciphron. *Epist.* iii. 20.

PAS'CEOLUS (φάσκωλος and φάσκαλος). A bag or pouch, made of leather, and employed for carrying money, clothes, &c. Non. *s. v.* p. 151. Plaut. *Rud.* v. 2. 27. Lucil. *Sat.* xiii. 6. Gerlach.

PASTIL'LUS (τροχίσκος). A small round ball of flour or other ingredients; but more especially a *pill* or *pastile* of medicinal and odoriferous powder, which was chewed to impart sweetness to the breath, or employed generally for the purpose of diffusing an agreeable odour. Plin. *H. N.* xiii. 43. Hor. *Sat.* i. 2. 27.

PASTINA'TIO. The act of preparing the soil of a vineyard by digging and trenching for planting young vines with the *pastinum*. Columell. iii. 12. 6. Compare iii. 13.; thence the ground so prepared. Id. xi. 2.

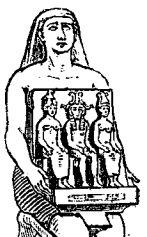
PASTINA'TOR. A labourer who trenches the soil of a vineyard, and plants the young vines with a *pastinum*. Columell. iii. 13. 12.

PAS'TINUM. A particular kind of *dibble* employed for planting young vines, consisting of a long stick with two prongs at the end, between which the young shoot was held, as in a forceps, and by this means depressed into the ground to the depth required. (Columell. iii. 18. 1. and 6. Isidor. *Orig.* xix. 15.) An in-

strument of the same kind, called *trivella* by the Romans, and *cruccia* by the Tuscans, is still employed for a similar purpose in Italy.

2. Ground prepared by digging and trenching for the planting of young vines with the above implement (Pallad. *Feb.* 9. 11.); and the act of doing so (Id. *Jan.* 10. 1.).

PASTOPHO'RUS (παστοφόρος). A member belonging to a certain order of the Egyptian priesthood called *pastophori*, because they carried the images of their deities through the public streets in a small case or shrine (παστός, *thalamus*. Plin. *H. N.* viii. 71.), stopping at intervals to kneel down, while they displayed the image case before them, for the purpose of eliciting charitable donations from the multitude; all which particulars are apparent in the annexed illustration from an Egyptian statue, representing one of these mendicant priests. Apul. *Met.* xi. pp. 250. 260. 262.



PASTOR (νομεύς). A general term for any one who attends to the pasturing and feeding of any kind of live stock (Varro, *R. R.* ii. 10. Hor. *Od.* iii. 29. 21.); consequently, including the *caprarius*, *opilio*, and *bubulcus*; though, in some instances, the word is specially applied to the two former to distinguish them from the latter. Juv. xi. 151.

2. The same name is also given to a person who tends and feeds poultry. Columell. viii. 2. 7.

PATAGIA'RIUS. One who makes, or, perhaps, sells, *patagia*. Plaut. *Aul.* iii. 5. 35.

PATAGIA'TUS. Decorated with a *patagium*, as shown by the following illustration. Festus, *s. v.* Plaut. *Ep.* ii. 2. 49.

PATAGI'UM (παταγεῖον). A broad stripe of purple or gold upon the front of a woman's tunic, similar to the *clavus* of the other sex, as shown by the annexed example, from a fresco painting in the sepulchre of the Nasonian family near Rome. Festus, *s. v.* Non. *s. v.* p. 540.

PATELLA. Diminutive of PATINA; consequently, resembling that vessel in form, with the exception of being smaller or shallower. It was used in the kitchen as a cooking utensil (Mart. v. 78. Varro, *ap.* Prisc. vi. 681.), and in the dining-room as a dish for the viands brought to table (Mart. xiii. 81. Juv. v. 85.). The ordinary kinds were made of earthenware, the more costly of metal and elaborate workmanship; and also of different relative sizes, conformable to the use for which they were intended; hence we find the word, though itself a diminutive, accompanied with epithets descriptive of very different dimensions; as, *exigua*, *modica*, *lata*, *grandis*. Juv. *l. c.* Hor. *Ep.* i. 5. 2. Mart. *l. c.* Cic. *Verr.* ii. 4. 21.

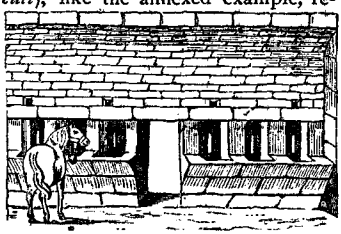
2. *Patella Cumana*. A dish of the nature last described, but made of earthenware, and consequently of a common description. Mart. xiv. 114. Compare Juv. vi. 343.

3. A dish of the form and character above described, in which solid viands were offered as a feast to the gods, as contradistinguished from the *patera*, which held liquids only. (Festus, *s. v.* Varro, *ap.* Non. *s. v.* p. 544.) A person would have been regarded as highly irreligious who appropriated one of these dishes to the service of his own dinner table. Cic. *Fin.* ii. 7.

PATELLA'RII, *sc.* Dii. A term of derision applied to the gods by certain wits of irreverent dispo-

sitions, suggested by the images of the various deities which were enchased upon the dishes (*patellæ*) employed for holding the viands presented to them at their feasts. Plaut. *Cist.* ii. 1. 46. Compare Cic. *Verr.* iv. 21. 22. Becker, *Quæst. Plaut.* p. 50.

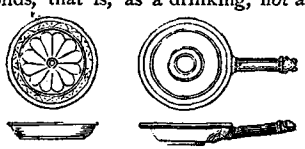
PATE'NA (φάτνη). A *manger* for horses, made of marble, stone, or wood, and divided into a number of separate compartments or cribs (*loculi*), like the annexed example, re-



presenting the interior of an ancient stable in the bay of Centorbi in Sicily, which is divided into square receiving troughs, precisely as directed by Vegetius (*Vet.* ii. 28. 3.).

2. See PATINA.

PAT'ERA (φιάλη). A shallow circular vessel, like our *saucer*, employed for containing liquids, not solids, that is, as a drinking, not an



eating utensil (Becker, *Quæst. Plaut.* p. 50.); but more especially used to receive the wine with which a libation was made, by pouring it from the *patera* over the head of the victim, or on to the altar (wood-cut *s.* SPONDAULES). The common qualities were made of earthenware, the more costly of bronze, silver, and also gold, highly and elaborately ornamented; sometimes with a handle, but more usually plain. The illustration affords a specimen of both kinds, from originals in bronze discovered at Pompeii; and represented in front and profile, in order to show the circumference and depth of the vessel. Varro, *L. L.* v. 122. Macrob. *Sat.* v. 21. Virg. *Æn.* i. 739. Ov. *Met.* ix. 160.

PATIBULA'TUS. Fastened to the *patibulum* as a punishment. Plaut. *Mil.* ii. 4. 7. Apul. *Met.* iv. p. 70. where *patibulus* is used in the same sense.

PATIB'ULUM. An instrument of punishment made in the shape of a fork, to be placed upon the neck of slaves and criminals, with the two prongs projecting in front, to which their hands were tied up, and in that condition flogged through the city. (Plaut. *Mil.* ii. 4. 7.) The illustration *s.* FURCA, 5. will afford a clear notion of the contrivance in question, although it is there used only as a machine for carrying burdens.

2. A *cross* or *gallows*; probably in the shape of the letter X, forming a double *furca*, like that on which the crucifixion of St. Peter is commonly represented by Italian artists. Sallust, *Fragm. ap.* Non. *s. v.* p. 366. Senec. *Cons.* ad *Marc.* 20. Apul. *Met.* vi. pp. 130, 131.

3. A fastening for a door, probably made with two prongs to fit into a hasp. Titinn. *ap.* Non. *l. c.*

4. A wooden peg, with two prongs for fastening down the layers of a vine. Plin. *H. N.* xvii. 35. § 27.

PAT'INA (λεκάνη). A *bowl* or *basin*, somewhat shallower than the *olla*, but deeper than the *patera*, as will be understood by comparing the examples introduced under those two words with the annexed specimen, from an original discovered in a tomb at Pæstum. It was generally made of earthenware, but sometimes, though rarely, of metal; frequently had a lid (*operculum*) to cover it; and was used for a great many

purposes, more especially in culinary and pharmaceutical operations, as well as for bringing to table ragouts, stews, and such eatables as were served with gravy, for which the form described would be particularly appropriate. Plaut. *Pseud.* iii. 2. 51. Plin. *H. N.* xxiii. 33. Phædr. xxvi. 3. Hor. *Sat.* ii. 8. 43.

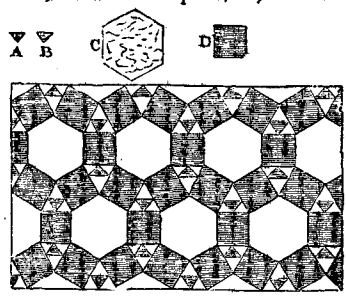
PAUSA'RIUS. (Senec. *Ep.* 56.) The officer who gave out the chaunt (*celeusma*), and beat the time, by which the rowers kept their stroke; also styled HORTATOR, where an illustration is given.

PAVI'CULA. A *rammer* for beating down, and consolidating the flooring of a room, or other area. Cato, *R. R.* 91. Columell. i. 6. 2. Id. ii. 20. 1. Compare FISTUCA.

PAVIMENTA'TUS. Laid with an artificial flooring or pavement. Cic. *Dom.* 44. Id. *Q. Fr.* iii. 1. 1.

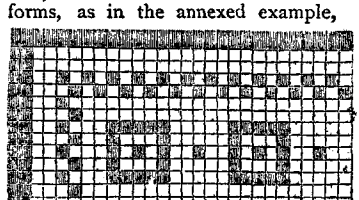
PAVIMEN'TUM (ἔδαφος, δάπεδον). Strictly, a flooring composed of small pieces of brick, tile, stone, and shells set in a bed of cement, and consolidated by beating down with a rammer (*pavicula*), which gave rise to the name (Plin. *H. N.* xxxvi. 61. Cato, *R. R.* xviii. 7.); though it was thence transferred, in a more general sense, to any kind of artificial flooring, even of the most choice and elaborate workmanship, like those described in the succeeding paragraphs (Hor. *Od.* ii. 14. 27. Suet. *Aug.* 72.), or of wood (Vitruv. vii. 1. 2.).

2. *Pavimentum sectile.* A flooring composed of pieces of different coloured marbles, cut (*secta*) into sets of regular form and size, so that, when joined together, the whole constituted an ornamental design or pattern, as exhibited by the annexed specimen, representing a portion of the ancient pavement still remaining in the church of S. Croce in Gerusalemme at Rome; the objects at the top show the different forms of the pieces with which it is composed; the triangular ones, A and B, consist of *serpentine* and *palombino* respectively; the hexagonal, C, of *pavonazzetto*; and the square, D, of red



porphyry. Vitruv. vii. 1. 4. Suet. *Jul.* 46.

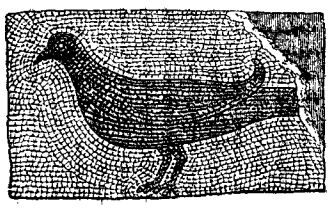
3. *Pavimentum tessellatum*, or *tesseris structum.* A flooring belonging to the class of *sectilia*, and also of an ornamental character, composed of coloured marbles, but of which the component parts were cut into regular dies, without the admixture of other forms, as in the annexed example,



showing part of a pavement in the Thermæ of Caracalla at Rome. (Vitruv. *l. c.* Suet. *l. c.*) Square dies (*tessellæ*, *tesseræ*) were likewise employed in making other kinds of mosaic pavements, as in the following specimen; but in that case they were of smaller dimensions, and less precise in their angles.

4. *Pavimentum vermiculatum.* A mosaic flooring or pavement, representing natural objects, both animate and inanimate, in their real forms and colours, as in a picture. It was composed with small pieces of different coloured marbles, inlaid in a bed of very strong cement, the colours and arrangement of the pieces being

selected and disposed in such a manner as to imitate the object designed with a considerable degree of pictorial effect. The dies, however, were not laid in a regular succession of parallel lines, nor all exactly square, as in the last example (the *tessellatum*), but they followed the sweep and undulation in the contours and colours of the object represented, which, when viewed at a little distance, produces a close resemblance to the wreathing and twisting of a cluster of worms (*vermes*), and thus suggested the



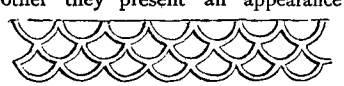
name. The illustration, which is copied from the fragment of an ancient vermiculated pavement, will afford a tolerable notion of this appearance, though it is not so forcibly expressed as in the original, in consequence of the absence of colour, and the diminutive scale of the drawing. Plin. *H. N.* xxxv. 1. Lucil. *ap.* Cic. *Or.* iii. 43.

5. *Pavimentum scalpturatum.* An ornamental flooring or pavement on which the design is produced by engraving (*scalptura*), and, perhaps, inlaying; but, as the name implies, by a different process, or in a different manner, from either of the kinds already described. (Plin. *H. N.* xxxvi. 61.) The fragment of the marble floor, now preserved in the Capitol at Rome, which originally formed the pavement to the temple of Romulus and Remus, and had a complete map of the city engraved upon it (a specimen of which is introduced at p. 344. *s.* ICHNOGRAPHIA), affords an undoubted instance of the *pavimentum scalpturatum* in its simplest and least ornamental style; though we can readily conceive that the Romans carried this style of decorative art to much greater perfection, and conducted it upon a principle similar to that followed in the Duomo of Siena, where the effect of a finished cartoon is produced on the pavement, by inserting pieces of grey marble for the half-tints into white, then hatching across both with the chisel, and filling in the incisions with black mastic for the shade, so that the design approaches to the per-

fection of a finished chalk drawing. This effect will be readily conceived from the annexed specimen, which presents a facsimile, though on a very reduced scale, of one of the groups designed by the artist Beccafiume.

6. *Pavimentum testaceum.* A flooring made of broken pieces of pottery (*testæ*). Pallad. i. 19. 1. *Ib.* 40. 2. Same as No. 1.

PAVONA'CEUM, sc. *opus* or *tectum.* A method of laying tiles of brick or marble, similar to what is seen upon the roofs of old houses in England, Holland, and Germany, in which the tiles are rounded at one end, so that in overlapping each other they present an appearance



like the feathers of a peacock's tail, as exhibited by the annexed exam-

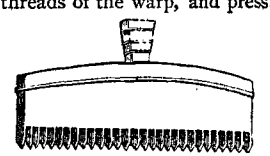
ple. from a marble fragment excavated in the Forum of Trajan. Plin. *H. N.* xxxvi. 44.

PAXIL'LUS (πάσσαλος). Any small sharp pointed piece of wood; as a *peg* for hanging things upon (Varro, *ap.* Non. *s. v.* p. 153.); for supporting a shelf (Columell. viii. 8. 3.); a *dibble* for planting (Id. iv. 16. 3.).

PECTEN (κτείς). A *comb* for the hair, made of box-wood (Mart. xiv. 25. Ov. *Met.* iv. 311.), or ivory (Claud. *Nupt. Honor. et Mar.* 102.). The illustration represents a small-

toothed comb (*denso dente.* Tibull. i. 9. 68.), from an original of ancient workmanship, made of box-wood, and having a bar of ivory inlaid with a pattern in gold, placed across the back, between the two rows of teeth, which are cut extremely fine and even. The large-toothed comb (*rarus pecten*) was likewise employed in hair-cutting to place under the scissors, in order to prevent them from clipping too close. Plaut. *Capt.* ii. 2. 18.

2. (κτείς). An instrument with teeth like a comb, employed by the ancient weavers in the horizontal loom for the same purpose as the "reed," "lay," or "batten" of our own times; viz. to run the threads of the web close together, by inserting its teeth between the threads of the warp, and pressing



the comb up or down, according to the direction in which the web was intended to be driven. (Ov. *Met.* vi. 58. Virg. *Æn.* vii. 14.) The example represents an Egyptian implement of this description, from an original found in a tomb at Thebes, and now preserved in the British Museum.

3. An iron-toothed brush, set with a number of crooked pins (*pectinis unci.* Claud. *in Eutrop.* ii. 382.), employed for carding wool or flax. Plin. *H. N.* xi. 27.

4. A *haymaker's rake*, which had the teeth set wide apart; *rarus pecten.* Ov. *Rem. Am.* 192.

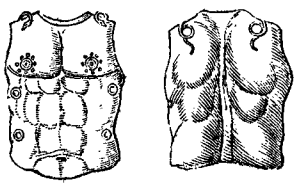
5. An iron instrument, with teeth like a comb, employed at harvest in some parts of ancient Italy and Gaul, instead of the reaping hook (*falx*), to nick off the ears of standing corn, as well as other grain, close under the neck, without cutting the stalk. Columell. ii. 20. 3. Plin. *H. N.* xviii. 72. Compare FALX DENTICULATA and MERGA.

6. A contrivance employed for striking the chords of a stringed instrument. (Virg. *Æn.* vi. 647. Juv. vi. 382.) It was either the same as the PLECTRUM (which see); or, as the other senses of the word seem to indicate, a more complicated implement, with several teeth, instead of a single stick; but we know of no authorities, either written or demonstrative, to establish that conjecture.

7. A particular figure in a dance, the nature of which is unknown. Stat. *Ach.* ii. 159.

PECTORA'LE (ἡμιθωράκιον, καρδιοφύλαξ, γύαλον). Strictly, the front plate of a cuirass (represented by the left-hand figure in the illustration), which covered the chest and upper part of the abdomen, being fastened by straps over the shoulders, and by buckles or hinges down the sides to another plate, which protected the back, and is represented by the right-hand figure in the illustration; though the word is also used for the entire cuirass. (Varro, *L. L.* v. 116. Plin. *H. N.* xxxiv. 18. Polyb.

vi. 23.) The Greeks applied the term γύαλον to each of these plates,



the back one as well as the front; but the Romans do not appear to have distinguished the former by any special name.

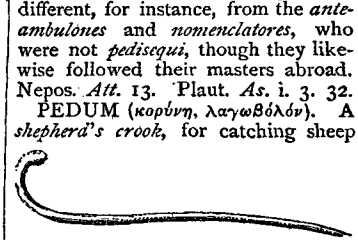
PECUA'RIUS. A Roman *grazier* upon a very extensive scale, who farmed the public pastures, upon which he raised and grazed large herds of cattle. Cic. *Verr.* ii. 6. Liv. x. 23. Compare Varro, *R. R.* iii. 1. 8.

PED'ICA (πέδη). A general term for any snare or gin by which birds and wild animals are caught by the leg (Virg. *Georg.* i. 307. Liv. xxi. 36.); and sometimes applied to a fetter for men (Plaut. *Pœn.* iii. 1. 11.).

2. *Pedica dentata* (ποδάγρα, ποδοστράβη). A particular kind of trap, employed by the ancient huntsmen for taking wild deer (Grat. *Cyneg.* 92.), an account of which is given by Xenophon (*Cyneg.* ix. 12—20. *Cyrop.* i. 6. 28.), and Pollux (v. 32—34.). It consisted of a circular wooden frame, set round with teeth of wood and iron, within which a slip noose was fitted, with a heavy log of wood attached to its opposite extremity. The trap was set in a hole dug for the purpose, and covered over with earth, and the log concealed in another one at a little distance off. When the stag trod on the trap, the spikes pricked his foot, which induced him to withdraw his leg with a jerk, and thus upset the trap. That action slipped the noose on to his foot, and consequently fixed the clog to his leg, which by trailing along the ground, displacing stones, and marking the earth along the course taken in his flight, put the huntsman upon his track, whilst it also materially checked and hampered his speed; for if it got fixed on a front leg, it would fly upwards with every bound, and strike against his breast, neck, or face; if on a hind leg, it would keep knocking against his thighs or belly; and sometimes, by getting wedged amongst stones or stumps, would bring him up to a complete stand-still. A trap very closely resembling this description is used for a similar purpose by the modern Arabs (Wilkinson, *Manners and Customs of Ancient Egyptians*, vol. iii. p. 6.), which is supposed to be an old Egyptian invention; so that we may conclude it to have been common to several nations of antiquity.

PEDIS'EQUI. Slaves of both sexes, whose duty it was to attend upon their masters and mistresses whenever they went abroad. They formed a distinct class, and had peculiar services of their own to perform, different, for instance, from the *anteambulones* and *nomenclatores*, who were not *pedisequi*, though they likewise followed their masters abroad. Nepos. *Att.* 13. Plaut. *As.* i. 3. 32.

PEDUM (κορύνη, λαγωβόλον). A *shepherd's crook*, for catching sheep



and goats by the leg; always represented, in works of art, as a simple stick bent into a curve at one end, like the annexed example, from a Pompeian painting, where it is carried by Paris, the Phrygian shepherd; and in this form it is ascribed by poets and artists to the pastoral deities, Pan, the Fauns, and the Satyrs, and to the Muse who presided over pastoral or comic poetry, Thalia. (Festus, *s. v.* Virg. *Ecl.* v. 88. Serv. *ad l.*) An

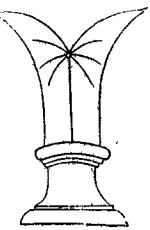
implement of the same description, but rather shorter and stouter, was also employed by the ancient sportsmen and rustics as a *throw-stick* for casting at hares (Theocr. *Id.* iv. 49. vii. 129.), from which practice it received the last of the two Greek names bracketed above; and consequently in works of art it is appropriately given in that form to the Centaurs, who are often represented with a dead hare in one hand and a short *pedum* in the other, to denote the fondness which that race was supposed to cherish for the sport of hunting.

PEGMA (πῆγμα). Literally, anything made of boards joined together; whence, in a special sense, a machine introduced upon the stage, in the amphitheatre, or upon other occasions where pageants were exhibited, for the purpose of representing any sudden or miraculous change of scenic effect. The apparatus was made of wood, and so constructed, by means of springs and weights in the internal machinery, that it would open and shut, expand or contract, increase or diminish in height, or change of itself into a form altogether different from the original one; like the contrivances employed at our theatres for producing the tricks and changes in a pantomime, of which the *pegma* was the prototype. Senec. *Ep.* 88. Claud. *Mall. Theod.* 325. Phædr. v. 7. 7. Suet. *Claud.* 34.

2. In a private house, the term *pegma* was given generally to several pieces of furniture, as, the case in an atrium in which the ancestral portraits (*imagines majorum*) were deposited, a bookcase, cupboard, &c., whether fixtures or not. Auson. *Epigr.* 26. Cic. *Att.* iv. 8. Ulp. *Dig.* 33. 7. 12.

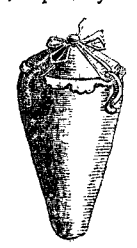
PEGMA'RES. Gladiators introduced into the amphitheatre upon a *pegma*, which was then made to undergo some sudden change, such as turning into a den filled with wild beasts, amongst which they would be precipitated. (Suet. *Cal.* 26.) But as the word only occurs in this passage, and the reading is regarded as doubtful, the explanation of it can only be received as a conjectural probability.

PELECI'NON. One of the many kinds of sun-dials constructed by the ancients, supposed to have received the name from bearing a resemblance to the form of a "dove-tail" in carpentry, and thus to be derived from the Greek word πελεκῖνος, which has that signification; a conjecture rendered highly probable by the annexed example, published by Lambeccio (*Append. ad Lib. IV. Comment.* p. 282.); the top of which is formed exactly like a dove-tail.



PELLEX (παλλακή). A *kept-mistress*, who lived in a state of immoral intercourse with a married man, or with one who had contracted the sort of alliance termed *concubinatus* with another female. Dig. 50. 16. 144. Becker, *Gallus.*

PELLICULA'TUS. Covered with skin or leather, especially with reference to a bottle or a jar in which fruits, preserves, and other articles requiring the air to be excluded were kept; as in the annexed example, from a Pompeian painting, in which the edges of the leather cap are seen protruding from underneath the lid, which is tied down by cords passing through the handles. Columell. xii. 46. 5. *Ib.* 39. 2. and 46. 1.



PELLI'TUS (σισυρόφορος). Clad in fur or skins; a common style of clothing

amongst the northern nations, the Greeks of the heroic ages, and Romans of primitive times, and which continued in use at a subsequent period for the peasantry, and others subjected to the exposure of a country life, such as hunters, fowlers, &c. (Liv. xxiii. 40. Ov. *Pont.* iv. 8. 83. Prop. iv. 1. 11.) Clothing of this nature is frequently met with on works of art in the form of an *exomis;* but the annexed figure, representing a fowler from a statue at Naples, wears a tunic, with an *amictus* over it, both made of fur.

PELLU'VIA or -UM (ποδανιπτήρ). A *foot-pan*, or basin for washing the feet in, as opposed to *malluvium*, a basin for washing the hands. (Festus, *s. v.*) The illustration, from a Pompeian painting,

represents Cupid preparing a foot-bath for Adonis, who, in the original composition, is sitting in front of the vessel; and a bas-relief in Winkelmann (*Mon. Ined.* No. 161.) exhibits the old nurse washing the feet of Ulysses in a vessel of similar form and character.

PELTA (πέλτη). A small and light shield made of the same materials as the *cetra* (Liv. xxviii. 5.); viz. wood or wicker-work covered with leather, but without any metallic rim. In shape it was sometimes elliptic, like the example borne by one of the female figures in the following page; but more commonly truncated

at the top, and indented by one or two semicircular incavations, like the annexed specimens, from ancient monuments, whence it is characterized by the epithet *lunata* (Virg. *Æn.* i. 490. Compare Varro, *L. L.* vii. 43.). In this form it is more especially characteristic of the Amazons and Asiatic races (Quint. Smyrn. i. 147—149.); for the Thracian shield, to which the name of *pelta* was also given (Herod. vii. 75.), because made of the same light materials, possessed a square and imbricated figure, like the Roman *scutum*, but upon a smaller scale. See PARMA, 2. and the right-hand figure in the next wood-cut.

PELTAS'TA (πελτασταί). In a general sense, one who wears the light shield called *pelta;* but the name was also specially given to a particular class of the Greek soldiery who were provided with this defence (Liv. xxviii. 5. xxxi. 36.), composed originally of Thracian mercenaries, but subsequently adopted into the regular army by Iphicrates the Athenian. (Xen. *Hell.* iv. 4. 16. v. 12. seq.) In addition to the *pelta*, they carried a knife or dirk, but had no body armour (Herod. vii. 75.), and thus occupied an intermediate grade between the heavy-armed troops (ὁπλῖται) and those who were altogether unprovided with protective arms (ψιλοί). (Polyb. v. 22. *Ib.* 23. *Ib.* 25.) The left-hand figure of Priam in the illustration, from a marble bas-relief, exhibits an Asiatic *peltasta*, whose costume corresponds very closely with the description of Herodotus (*l. c.*); and the right-hand one, from a terra-cotta lamp, represents a gladiator of the class called Thracians (*Thraces*),

who were equipped in the same style as the soldiers of that country; and,

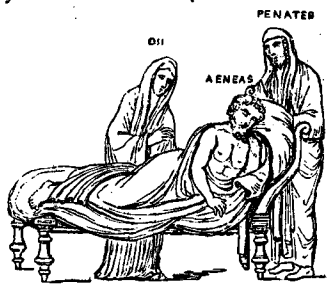
consequently, may be received also as an exemplification of the accoutrements and general appearance presented by the military belonging to the corps in question.

PELTA'TA. In a general sense, any female who bears the small light shield called *pelta;* but more especially used to designate a female warrior of Amazonian race, to whom it is universally attributed by poets and artists as the national arm of defence. Ov. *Her.* xxi. 117. *Am.* ii. 14. 2. Mart. ix. 102. Compare Stat. *Theb.* xii. 761., where *peltifera* is used in the same sense. The illustration represents two Amazons,

from a marble bas-relief; the one on the left hand, with a lunated *pelta* of the most usual form, the other of a cylindrical figure, which is of much rarer occurrence.

PELVIS (πέλις). A *basin*, in the same extensive meaning as our own term; meaning thereby a large vessel of circular form and open circumference (hence *patula*, Juv. iii. 277.), intended to hold water for washing for all general purposes, whether persons or things; thus, as a generic term, including the special varieties, although they might be designated by an appropriate name of their own; as the hand-basin (*malluvium*, where see the illustration), the foot-basin (*pelluvium*, where an example is also given), and various others enumerated in the Classed Index. Non. Marc. *s. v.* p. 543. Varro, *L. L.* v. 119. Pet. *Sat.* 70. 8. Juv. vi. 441.

PENA'TES. Household gods, who were believed to be the creators and dispensers of all the well-being and gifts of fortune enjoyed by a family, as well as an entire community, which it was the object of the guardian spirits (*lares*) to protect and preserve. It is not clear whether all, or which of the gods, were venerated as penates; for many are mentioned of both sexes, Jupiter, Juno, Minerva, Vesta, Neptune, Apollo, &c.; but every family worshipped one or more of these, whose images were kept in the inner part of the house, the *tablinum*, situated beyond the atrium. (Cic. *N. D.* ii.



27. Macrob. *Sat.* iii. 4. Varro, *ap.* Arnob. iii. 123. Serv. *ad. Æn.* ii. 296. and 325.) They are represented in various ways on coins and medals; but in the annexed illustration, from the Vatican Virgil, which has the

name inscribed over them, they appear as old men with their heads veiled, like a priest when officiating at the sacrifice.

PENICIL'LUM or -US (probably *ραβδίον*. Clearch. *ap.* Athen. xv. 35.). A *painter's brush* or *pencil* for laying on the colour (Cic. *Or.* 22. Quint. ii. 21. 24.); some of which were made of hair (Plin. *H. N.* xxviii. 71.), and others of the long pointed fibres of a sponge (Plin. *H. N.* ix. 69.).

The illustration represents part of a female figure in a Roman bas-relief, presenting a paint-brush to M. Varro, in allusion to one of his works, which he illustrated with the portraits of celebrated men. The true meaning of the Greek word bracketed as synonymous admits of doubt, and has received various interpretations; but, as it is applied to Parrhasius in a paragraph treating of the effects of colour, which even in some of the encaustic processes was laid on in a liquid state with a brush (see ENCAUSTICA), it is highly probable that the right meaning is alleged.

PENICULAMEN'TUM. The end or pointed extremity of a loose garment, such as the *chlamys* or *pallium*, which hangs down like the tuft end of a tail. Ennius. Lucil. Cæcil. *ap.* Non. *s. v.* p. 149.

PENIC'ULUS. A *paint-brush*. (Plin. *H. N.* xxxv. 36. § 11.) Same as PENICILLUM, which some editions have in the passage cited.

2. A brush for dusting, made out of the tuft of a cow's tail. Plaut. *Men.* i. 1. 1. *Ib.* ii. 3. 45.

PENNA. A *quill*, or large feather growing from the wing or tail, as contradistinct from *pluma*, the small feather composing the general plumage of the body (Columell. viii. 2. 10.); employed for various purposes, the whole feather for sweeping and dusting out confined or intricate recesses (Pallad. *Nov.* viii. 1.); the quill part for making tooth-picks (Mart. xiv. 22.); the feather end for making a wing (*ala*) to the arrow (Ov. *Met.* vi. 258.), which kept its head straight, and directed its course through the air. SAGITTA.

2. A *pen* for writing (Isidor. *Orig.* xiv. 3.), made of a quill, as shown by the annexed example, from the Columns of Trajan and Antoninus, on both of which it appears in the hands of a female figure, personified as Victory, who is occupied in recording the military successes of those emperors. The use of the quill, as an implement for writing upon parchment or paper, is, however, of a comparatively late period, the reed or cane (*arundo, calamus*) being solely employed for that purpose in early times. Beckman assigns the fifth century as the period of its introduction (*History of Inventions*, vol. i. p. 408. London, 1846); but he was only cognizant of one instance where it is represented on works of art—the marble of the goddess Egeria (Gronov. *Thesaur. Antiq. Gr.* 2. n. 28), in which he suggests the probability of the pen having been added by a subsequent hand. Admitting that to be an established fact, instead of a supposition, the two instances quoted above will still remain to be disposed of; and as the object in question appears on both of them about midway up the columns, that is, at an elevation of nearly sixty-four feet above the ground, it would be mere folly to suppose that a scaffolding of that height was ever erected for the useless purpose of making any such addition. It is, therefore, obvious that quill pens were made as early at least as the commencement of the second century, when the Column of Trajan was executed, though they may not have come into general or common use until a much later period.

PEN'NIPES. Having feathers or wings attached to the feet; an epithet given to Mercury and Perseus. (Catull. lxv. 24.) Same as ALIPES, which see.

PEN'SILIS. See HORREUM and HORTUS, 3.

PEN'SUM. That which is weighed out as a task; more especially applied to the labour of females, because a certain quantity of wool was weighed out daily to each of the female slaves in an ancient household, which she was expected to spin into thread for her day's work. Justin. i. 3. Plaut. Virg. Ov. and LANIPENDIA.

PENTASPAS'TOS (*πενταάσπαστον*). A pulley case, containing a set of five pullies (*orbiculi*) for raising weights, like the example *s.* ORBICULUS, only more powerful from its increased action. Vitruv. x. 2. 3.

PENTATH'LUM (*πένταθλον*). A word merely translated from the Greek, for which the genuine Latin expression is QUINQUERTIUM.

PENTELO'RIS, sc. *vestis*. A garment ornamented with five bands of gold embroidery or purple, as explained under the word PARAGAUDA. Aurel. *Vopisc.* 46.

PENTE'RIS (*πεντήρης*). A word merely translated from the Greek, for which the genuine Latin term is QUINQUIREMIS.

PE'NULA. See PÆNULA.

PEP'LUM and PEP'LUS (*πέπλον* and *πέπλος*). A Greek word translated into Latin, designating a particular article of the female attire, which the Romans expressed by the corresponding term PALLA; the Greek word being derived, according to Riemer, from *πέλλα*, and akin to *ἔπιπλα* and *ἐπίπλοον*; from which the Latin *pellis*, *palla*, and *pallium* are likewise obtained. The ordinary interpretation given to the word, "a shawl," rests upon no substantial authority, if it be understood in our sense of the word; at the same time that it affords but a loose and incorrect notion of the dress itself, and the method of adjusting it; which is fully and circumstantially detailed under its genuine Latin name *Palla*; to which, and the illustrations accompanying it, the reader is referred.

As the above explanation is at variance with the notions ordinarily received, it appears incumbent to state in a concise manner some of the principal reasons for its adoption; and as the article in question belonged properly to the Greek attire, its real character must be sought in the writings and usages of that country. 1. Pollux (vii. 49, 50.) describes the *peplum* as a dress exclusively for females, which served the double purpose of a *tunica* and *pallium* (like the Latin *tunicopallium*—*ἐπίβλημα καὶ χιτὼν*, and *ἔσθημα δ' ἐστὶ διπλοῦν τὴν χρείαν, ὡς ἐνδοῦναί τε καὶ ἐπιβάλλεσθαι*). 2. The Scholiast on Homer (*Il.* v. 734.) defines it to be a tunic, which was not put on over the head, like the common one (INDUTUS), but was adjusted and fastened on the person by means of brooches (*γυναικεῖον ἔνδυμα, τοῦτ' ἐστὶ χιτῶνα, ὃν οὐκ ἐνεδύοντο ἀλλ' ἐνεπερονῶντο*). 3. Eustathius (*ad Od.* σ. p. 1847.) describes the *peplum* as a large wrapper which entirely covered the left shoulder, and had one of its surfaces passed behind the person, and the other across the front, until they met on the right side, where they were joined together in such a manner as to leave the arm and shoulder exposed (*μέγαν περιβόλαιον, σκέπον τὸν ἀρίστερον ὦμον. καὶ ἔμπροσθεν καὶ ὄπισθεν συνάγον τὰς δύο πτέρυγας εἰς τὴν δεξιὰν πλευρὰν, γυμνὴν ἐῶν τὴν δεξιὰν χεῖρα καὶ τὸν ὦμον*). The annexed figure, from a statue found at Herculaneum, and composing one of the same set as the first two inserted in the article

PALLA, p. 465., elucidates the words of Eustathius in a striking manner, showing the character of the drapery and method of putting it on; with the exception, that his account seems to place the second brooch under the arm, instead of upon the shoulder, so as to form an *exomis*, of which an example is afforded in Hope's *Costumes*, vol. ii. p. 180., whence we may infer that both these fashions were practised; but that in no wise alters the essential character of the dress. 4. Panthea is described by Xenophon (*Cyr.* v. 1. 6.) as rending her *peplum* during an access of grief—περιεκατερρήξατο τὸν ἄνωθεν πέπλον; which does not mean simply, that she "tore and rent her outer garment," as the translators render it; but that she tore the *upper* part (τὸ ἄνωθεν) of her *peplum*; viz. that which is turned over at the top, and covers the breast and back, rending it round (περὶ) and down (κατά)—an action and expression perfectly intelligible when applied to a garment of the nature exhibited in the illustration, but not so reconcileable with the idea of a shawl over the head. During this act her face, neck, and hands were exposed to the gaze of the bystanders (Xen. *l. c.*); from which, the commentators infer that the *peplum* covered the head and hands; but that is a mistaken notion; for the Greek and Roman women, as well as Asiatics, wore a separate shawl or veil (*amictus*) over the *peplum* (see the illustration *s.* PALLA, 3. p. 467.); and it is this which got displaced, as it naturally would, from the head and face, by the violent action of tearing the body-dress (*peplum*) in the manner described. 5. The *peplum* is mentioned both by Greek and Latin authors as a long dress reaching to the feet, and trailing on the ground (Τρωάδας ἑλκεσιπέπλους, Hom. *Il.* vi. 443. *peplum fluens.* Claud. *Nupt. Honor.* 122. Manil. v. 387.), which character it is difficult to connect with the appearance of a shawl. 6. The same term is applied by the Greeks to the long close-fitting robe with sleeves to the wrist, and skirts to the feet, which was worn by the Persians (Æsch. *Pers.* 474. 1060.), as the Romans gave the name of *palla* to a robe of the same description, which was worn by musicians on the stage. See the illustrations to SEPTUCHUS and PALLA CITHAROEDICA. 7. The *peplum* was fastened by a brooch on the shoulder, which, when unclasped, left the shoulder and side naked (Soph. *Trachin.* 926—928. Sidon. Apoll. *Carm.* iii. 206.); but a shawl, which is only worn over some other dress, would not denude the person even when removed altogether from the body. 8. A garment of the nature described under the term PALLA answers all these conditions, and satisfactorily explains why it is sometimes mentioned as a tunic, and sometimes as an *amictus* (Mart. Capell. 6. *amicta peplo*); why it occurs in the sense of a carpet, curtain, veil for covering anything; how the notion of its being only a shawl has obtained; and how, when carried in the Athenaic procession, it was said to be like the sail of a ship; because, when loosed from its clasps, and unfolded, it was in reality nothing more than a large rectangular piece of drapery, which acquired the characteristic appearance of a legitimate garment from the manner in which it was folded and adjusted on the person.

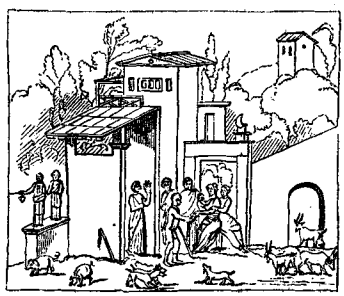
2. The *peplum* of Athena was a large and splendidly embroidered piece of drapery, that was carried in public procession at the Panathenaic festival, opened out to its full dimensions, and borne between two poles, like the sail of a ship, in the same manner as emblazoned flags and banners are now carried by two men in the solemn processions of the Roman Catholic Church (Plato, *Euthyphr.* 6. C. Virg. *Cir.* 21.); but when placed on the statue of the goddess, it was folded and adjusted in the

same manner as the PALLA. This will be readily admitted from the annexed figure of Minerva on a fictile vase; although the brooches on the shoulders are concealed by the *amictus* outside, and the *peplum* is compressed by a girdle, rendered necessary by the great depth of the upper part turned down (*τὸν ἄνωθεν πέπλον*), thus indicating the amplitude and consequent splendour of the drapery out of which the dress was formed. Many other statues exhibit Minerva in a similar costume; and amongst these, one of the Museo Chiaramonti (tav. 14.), which has no outer drapery, shows the brooches on both shoulders, and the whole arrangement of the *peplum* exactly similar to the first two figures introduced under the article PALLA; the only difference being that the fall over is as deep as in the annexed figure, and a narrow *ægis* crosses obliquely from the right shoulder, in the form of a *balteus*, to keep the dress adjusted, instead of a girdle round the waist.

PE'RA (*πήρα*). A *scrip* or *wallet*, made of leather and slung by a strap over the shoulder; used by travellers, rustics, mendicants, and the cynic philosophers in imitation of them, to carry provisions and other necessaries. (Phædr. iv. 9. Senec. *Ep.* 91. Mart. iv. 53.) The illustration represents a peasant with his staff and scrip (*baculo et pera*) from a marble at Ince-Blundell.

PERFORA'CULUM. An instrument employed by carpenters, carvers in wood, and artizans of a similar class; usually translated a gimlet or auger; but it is clearly distinguished from the *terebra* in the following passage, where its connexion with the word *dolatus* would seem to indicate some implement more in the nature of a *gouge*—*perforaculis dolatum, terebrarum vertigine excavatum*. Arnob. vi. 200.

PER'GULA. Literally, and in a general sense, any kind of building added on to the side of a house or other edifice, beyond the original ground-plan, as an *outhouse* or *lean-to*, like the outbuilding in front of the annexed landscape, representing a country-house or farm, in one of the



Pompeian paintings. (Plaut. *Pseud.* i. 2. 84. Pet. *Sat.* 74.) Whence the following more special senses:—

2. A stall or balcony constructed over the colonnades of a forum, and abutting from the buildings adjacent; chiefly intended for the occupation of bankers and money changers. Plin, *H. N.* xxi. 6. and compare MÆNIANUM.

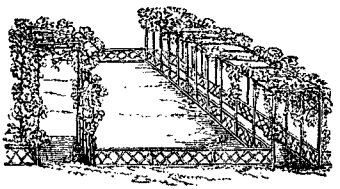
3. A painter's exhibition-room; a large outbuilding in which the artists of antiquity were accustomed to expose their works to public view, when finished. Lucil. *ap.* Lactant. i. 22. Plin. *H. N.* xxxv. 36. § 12. Cod. Theodos. 13. 4. 4.

4. A lecture room in which any of the arts or sciences were taught.

Suet. *Gramm.* 18. Juv. xi. 137. Vopisc. *Saturn.* 10.

5. An *observatory* at the top of a house for taking astronomical observations. Suet. *Aug.* 94.

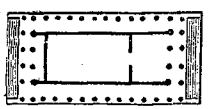
6. In vineyards and gardens a long covered walk, over which the vines were trained to a framework of



wood or trellis, as in the annexed example from a painting of the Nasonian sepulchre. (Liv. xiv. 3. Columell. iv. 21. 2. Id. xi. 2. 32.) The modern Italians retain the word *pergola* in the same sense.

PERIPETAS'MA (περιπέτασμα). A general term, strictly Greek, for anything which is spread out, as a covering, curtain, tapestry hanging, &c. Cic. *Verr.* ii. 4. 12. See AULAEA, PERISTROMA, TAPES.

PERIP'TEROS (περίπτερος). A term employed by architects to designate a temple or other edifice which is surrounded



on the *outside* by a colonnade consisting of a single row of columns all round. (Vitruv. iii. 2.) The temple of Theseus at Athens affords an existing specimen of the style.

PERIS'CELIS (περισκελίς). An *anklet*, made of choice materials and workmanship, worn more particularly by the Greek women and courtezans round the ankle in the same manner as a bracelet is round the wrist. (Hor. *Ep.* i. 17. 56. Pet. *Sat.* 67. 4 and 5.) In the numerous instances where ornaments of this description are represented in the Pompeian paintings, they are always introduced upon figures with bare feet and legs, dancing girls and such characters, or the goddesses and heroines draped in the poetical or heroic style, like the annexed example representing Ariadne; consequently, in the passage of Petronius (*l. c.*), where they are worn by the wife of Trimalchio, and seen

peeping from under her tunic above the tops of her shoes, it is expressly intended to ridicule the ostentation, vulgarity, and absurdity of the wealthy parvenu and his silly helpmate, who loads her person with finery, without regarding its fitness, or perceiving the ridiculous figure she makes of herself.

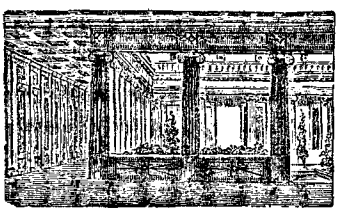
PERISTRO'MA (περίστρωμα). In general anything which serves as a covering, like the curtains, carpets, and hangings of a room; but more

especially a large and loose coverlet customarily spread over a bed or a dining couch so as to hang down round the sides, in the manner shown by the annexed illustration from the Vatican Virgil. Cic. *Phil.* ii. 27.

PERISTYL'IUM (περιστύλιον). A *peristyle;* that is, a colonnade round a courtyard, or in the *interior* of a building, which has the columns on the inside and the wall without,

as in the example below; whereas the term *peripteros* is used to express a structure designed upon a plan precisely the reverse of this; viz. a colonnade on the *exterior* of a building, which has the columns on its outside, and the wall within. Suet. *Aug.* 82. Plin. *Ep.* x. 23. 2. Schneider. Vitruv. iii. 3. 9.

2. The *peristyle* of a Roman house, which formed the second or inner division of the general ground-plan, corresponding in locality with the *Gynæconitis* of a Greek domicile; and was regarded as the internal or private portion of the edifice, containing the domestic apartments in the ordinary occupation of the proprietor and his family, to which none but their immediate friends and acquaintances



had access. It consisted of an open space, surrounded internally with a colonnade, like the Atrium, but covering a larger area, open to the sky, and sometimes laid out as a garden, with a fountain and *impluvium* in the centre; the apartments occupied by the family being distributed round its sides, and opening upon the colonnade in question. It was separated from the Atrium by the *tablinum* and *fauces*, both passages of communication between the two divisions. (Vitruv. vi. 3. 7.) The illustration represents an elevation of half the peristyle of a house at Pompeii, restored by Mazois; and its relative situation with respect to the rest of the house will be understood by referring to the ground-plan at p. 248. col. 2. on which it is marked FF.

PERIS'TYLUM (περίστυλον). Cic. *Dom.* 44. Varro, *R. R.* iii. 5. 8. Same as the preceding.

PERO (ἀρβύλη). A boot reaching up to the calf of the leg, laced in front and made of raw hide, or untanned leather, with the fur on. (Virg. *Æn.* vii. 690. Juv. xiv. 186. Isidor. *Orig.* xix. 34.) The example is from a Pompeian painting.

PERONA'TUS. Wearing the boots last described (*perones*, Pers. v. 102.); the characteristic chaussure of agricultural labourers, ploughmen, and

shepherds, of which last a specimen is inserted from the Vatican Virgil.

PERPENDI'CULUM (κάθετος). A *plumb-line* or *line and plummet*, employed by bricklayers, masons, &c., for the purpose of proving if their work be true to the perpendicular. (Vitruv. vii. 3. 5. Cic. *ap.* Non. *s. v.* p. 162. Plin. *H. N.* xxxv. 49.) The illustration represents an original found with several others in a stone mason's shop at Pompeii; and numerous examples have been discovered in various excavations, all bearing a considerable resemblance to one another, and differing in no respect from those now in use, with the exception that they are made of bronze instead of lead, and exhibit taste in their design, which the ancients constantly studied even in the commonest articles of daily use.

PERSO'NA (πρόσωπον or -ειον).

A *mask*, always worn upon the stage in the theatres of ancient Greece and Italy, by the actors of all classes, tragic, comic, or pantomimic. The part which covered the face was made of wood (Prudent. *Adv. Symm.* ii. 646. Compare Virg. *Georg.* ii. 387.), and to this a wig of suitable character was added, so that the entire head of the actor, as well as his face, was completely covered (Aul. Gell. v. 7.), and travestied. Moreover, every age and condition of life, from youth to decrepitude, or from the hero to the slave, was represented by an appropriate mask, the characteristics of which were sufficiently familiar for the quality and condition of the personage represented to be immediately recognized by the spectators upon his appearance on the stage; and the wig belonging to each particular mask had a settled style of coiffure, as well known as the features it accompanied. Those which were intended to personify historical personages, heroes, demi-gods, &c. were designed in imitation of some authentic type, handed down through ages by poets, painters, and sculptors; and, consequently, were oftentimes beautiful representations of ideal forms; the others, employed in general tragedy and comedy, were very numerous, and varied in their details, as explained in the two following paragraphs.

2. *Persona tragica.* The tragic mask (Phædr. i. 7.), of which there were at least twenty-five different kinds, six for old men, seven for young men, nine for females, and three for slaves; distinguished by a particular conformation of features, colour of the complexion, and arrangement as well as colour of the hair and beard. The next illustration shows three of these varieties, from Pompeian paintings, two for old men, and one for a young character; that on the right, with the grand *superficies*, for stately tragedy; the one on the left, with the hair also disposed in a *superficies*, but with more sobriety, and a more natural appear-

ance, for middle tragedy; and the youthful one in the centre, which has the hair disposed in a similar fashion, but with still less of exaggeration, belonging to the same class; all exactly as described by Pollux, iv. 133. seq.

3. *Persona comica.* The comic mask, of which no less than forty-three different types are enumerated, distinguished, in the same manner as the last-mentioned, by their features, complexion, and wigs; viz. nine for

old men, ten for young men, seven for male slaves, three for old women, and fourteen for young women. The annexed illustration affords an example of two kinds, from the paintings of Pompeii; the right one of an old man, the other of a young woman, with her head in the *mitra* intended for a courtezan (*meretrix*), as described by Pollux (*l. c.*). Other specimens of comic masks are introduced, *s.* PERSONATUS, LORARIUS, MIMUS.

4. *Persona muta.* Another kind of mask was that worn by the dumb actor, *persona muta*, enumerated in the dramatis personæ to some of the comedies of Plautus and Terence, who comes upon the stage as an attendant upon others,

but never speaks himself; corresponding with the "walking gentleman" of the modern drama. It is represented by the annexed woodcut from a Pompeian painting, in which the closed mouth and compressed lips indicate the silent character of the actor who wore it.

5. A mask of terra-cotta marble, or other material, designed to imitate the human face, heads of animals, or similar devices, generally of grotesque forms, employed as an antefix in buildings (see woodcuts *s.* ANTEFIXA); as an ornamental escapement for the water of a fountain; or as a gargoil for discharging the rain-water from a roof, of which the annexed illustration affords a specimen, from an original of terra-cotta. Lucret. iv. 297. Plin. *H. N.* xxxv. 43. Ulp. *Dig.* 19. 1. 17.

PERSONA'TUS. *Masked*, or wearing a mask (*persona*); more especially with reference to an actor on the stage (Cic. *Orat.* iii. 59. Hor. *Sat.* i. 4. 56.); for in the ancient theatres of Greece and Italy the performers always appeared in masks, designed to suit the particular characters which each had to play; of which an example is afforded by the annexed illustration, representing one of the figures on a marble bas-relief, on which a scene from some comedy is delineated.

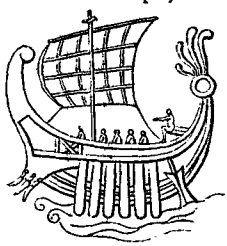
PER'TICA. Any long thin rod or pole, for threshing corn (Plin. *H. N.* xviii. 72.); nut trees (Ov. *Nux*, 67.); olives (Plin. *H. N.* xv. 3.); as a measuring rod, or perch (Prop. iv. 1. 130.), also termed *pertica militaris* (Serv. *ad* Virg. *Ecl.* ix. 7.), because the lands apportioned amongst the military were measured off into allotments by this instrument. Thence it is often expressed on medals and engraved gems by the side of a plough. See Gorlaeus, *Dactyliothec.* ii. Nos. 608. 610.

PES (*πούς*). A foot of men and animals, upon which the body is supported; thence transferred to inanimate things, as the foot of a table, chair, stool, couch, &c., which were sometimes made to imitate the feet of animals, or other ornamental terminations similar to what are still in use, as shown by numerous examples introduced in the course of these pages. Sen. *Ben.* ii. 34. Ov. *Met.* viii. 661. Plin. *H. N.* xxxiv. 4.

2. A *foot measure*, which was divided into twelve inches (*unciæ*), and subdivided into sixteen digits (*digiti*, Vitruv. iii. 1. Columell. v. 1. 4. Front. *Aq.* 24.). The precise length of the old Roman foot has not been distinctly ascertained, for though several foot rules of bronze have been found in excavations, they all vary slightly in their respective dimensions. One of these, from an original found at Pompeii, is represented *s.* REGULA 1., for the limited width of these pages will not admit of its being inserted on a scale sufficient to show the real length. Several examples, however, of the actual size are engraved in the Museo Borbonico vi. 15. and Ficoroni, *Labico Antico*, p. 93.

3. *Pes veli*. A rope attached to the clew or lower corner of a square sail, for the purpose of setting it to the wind, called the *sheet* in the nau-

tical language of our country. (Isidor. *Orig.* xix. 3. 4.) Each sail was furnished with two sheets, as shown by the annexed example, from a coin



of Lepidus, one on the larboard, the other on the starboard clew (Catull. iv. 19.); whence the following expressions will be readily understood: *æquo pede*, or *pedibus æquis* (Ov. *Fast.* iii. 565. Cic. *Att.* xvi. 6.), to sail *before* the wind, because then the sail was set straight across the vessel, and consequently both sheets were braced to the same length; *obliquare lævo pede cornua* (Lucan. v. 428.), to sail *on* a wind, or *by* the wind, because in such case the yard and sail were braced up, or slanted across the vessel, to catch the slant of the wind; *proferre pedem* (Plin. *H. N.* ii. 48.) has the same meaning, because one of the sheets was brought and braced *forward*, as in the illustration, to give the necessary obliquity to the sail already mentioned; *facere pedem* (Virg. *Æn.* v. 828.), to slack out the sheets in order that the sail may expand to the wind, also implying that the wind comes from a favourable quarter.

4. *Pes vinaceorum.* The mass of grape skins and stalks remaining after the first juice, which made the finest wine, had been squeezed out by the press-beam (*prelum*), and from which the wine termed *circumcidaneum*, and other inferior qualities, were subsequently extracted by the repeated action of the beam. Columell. xii. 43. 10. *Ib.* 19. 3. Compare the wood-cut *s.* TORCULAR.

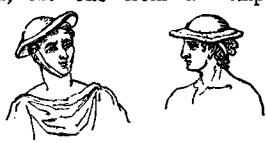
PES'SULUS (κλεῖθρον, μάνδαλος, κατοχεύς). A *bolt* for fastening a door (Ter. *Eun.* iii. 5. 55. Id. *Heaut.* ii. 3. 37.), of which the annexed

illustration affords a specimen, from a bronze original found at Pompeii. The doors of the ancients being generally bivalve had two, and sometimes four bolts affixed to them, one at the top, and the other at the bottom of each leaf, which shot into sockets incavated in the lintel and sill of the doorway, still to be seen in many houses of Pompeii, whence *the bolts* are mostly mentioned in the plural when the closing and bolting of doors is spoken of (Plaut. *Aul.* i. 3. 26. *occlude fores ambobus pessulis*, Apul. *Met.* iii. p. 56. *pessulis injectis*, Id. iv. p. 76. Id. i. p. 8.); and sometimes they could not be drawn back without a key, for which purpose the three-toothed key (*clavis Laconica*, p. 174.) was probably used (Apul. *Met.* i. p. 11. *subdita clavi pessulos reduco*; though in this and other similar passages the *pessuli* may only mean the bolts of a lock, as we also apply our term with the same general acceptation.

PETASA'TUS. (Cic. *Fam.* xv. 17. Suet. *Aug.* 82.) Wearing the *petasus*, as described and illustrated under the following word.

PET'ASUS (πέτασος). A common felt hat, with a low crown and broad brim, adopted by the Romans from Greece, and worn in both countries as a protection against the sun and weather. (Plaut. *Pseud.* ii. 4. 45. *Amph.* i. 1. 190. Compare Suet. *Aug.* 82.) Hats of this kind were naturally made in many different shapes, according to individual caprice or fashion; but the most usual form approximated closely to that now worn by our country people and railroad labourers, with the exception of being fastened by strings, which either passed under the chin or round the

back part of the head. Both of these manners are exhibited in the illustrations, the one from a Pompeian



painting, the other from a Greek bas-relief. Most of the horsemen in the Panathenaic procession, from the Parthenon, preserved in the British Museum, wear the *petasus;* and one of the conventional signs, adopted by the Greek artists, to indicate that the person represented was on a journey, consisted in depicting him with a *petasus* slung at the back of his neck, as seen on the figure at p. 147.

PETAURIS'TA (πεταυριστής). One who performed feats of agility upon the machine termed *petaurum* (Festus *s. v.* Varro *ap.* Non. *s. v.* p. 56. Pet. *Sat.* 53. 11.); but as the real nature of that object has not been ascertained, it is impossible to identify the character of those who exhibited themselves upon it.

PETAU'RUM (πέταυρον). A Greek word, signifying in that language a *perch* for fowls to roost on; whence it was adopted, amongst the Romans more particularly, as the name for a contrivance or machine employed in the exhibition of certain feats of strength and agility, or in a game of mere amusement, like that of swinging. Its precise character, however, still remains involved in uncertainty, every attempt at a definite explanation failing to reconcile itself with the different passages in which the word occurs, though each appears to be supported by some one or more of them. Amongst these the following are the most plausible conjectures hazarded. 1. A general term for all the apparatus used by rope-dancers, tumblers, and similar characters; including the poles, ropes, hoops, &c., required for the different displays exhibited by them. 2. A long plank poised upon an upright at its centre of gravity, and working like our "see-saw," with one man at each extremity, and a third who stood upon the centre, and bounded over the heads of the others on to the ground and back again, something like the exhibition displayed upon the gem introduced *s.* MONOBOLON. 3. A wheel suspended in the air, and worked round and round by the weight of two men standing upon it, one above and the other below, who also exhibited other feats of dexterity whilst they thus kept it in motion. 4. A wheel, placed horizontally, like a potter's wheel, upon which the tumbler performed his evolutions, whilst the wheel itself was in a state of rapid rotation. The passages relied on for each of these interpretations are the following:— Lucil. *ap.* Fest. *s. v.*, or p. 87. 40. ed. Gerlach. Manil. *Astron.* v. 434. Juv. xiv. 265. Pet. *Fragm.* 13. Mart. ii. 86. xi. 21.

PETO'RITUM or PETOR'RITUM. A four-wheeled open carriage, amongst the Romans used chiefly for the transport of servants and attendants, but of which no representation is known to exist. It was, however, of foreign origin, probably introduced from Gaul, and derived from the Celtic words *petoar*, four, and *rit*, a wheel. Hor. *Ep.* ii. 1. 192. Id. *Sat.* i. 6. 104. Festus *s. v.* Aul. Gell. xv. 30.

PHÆCASIA'TUS. Wearing shoes of the kind called *phæcasia;* especially characteristic of the Greeks. Senec. *Ep.* 113.

PHÆCAS'IUM (φαικάσιον). A white shoe, proper to the Athenian gymnasiarchs and priesthood of Greece and Alexandria; though also adopted by other classes of both sexes. Senec. *Ben.* vii. 21. Anthol. vi. 254. Pet. *Sat.* 67. 4.

PHALAN'GA or PALAN'GA (φάλαγξ). A strong round pole employed by porters to assist them in

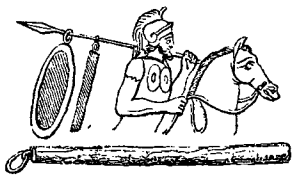
carrying heavy weights, the ends being rested on their shoulders and the load suspended from it between

them at the centre of gravity, as in the annexed example, which represents two of the soldiers on Trajan's column making use of the contrivance in question. Vitruv. x. 3. 7, 8, and 9.

2. A wooden cylinder or roller intended for placing under objects of great weight to assist in moving them, as, for instance, under the bottom of a vessel, whilst being hauled on shore, or launched from the beach. Non. *s. v.* p. 163. Varro, *ap.* Non. *l. c.* Cæs. *B. C.* ii. 10.

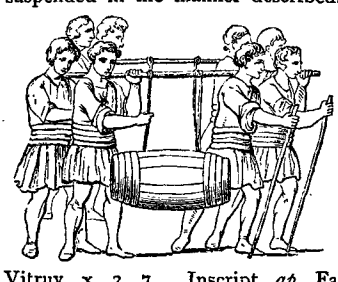
3. Pieces of valuable wood, such as ebony for instance, cut into truncheons or cylinders, as objects of merchandise. Plin. *H. N.* xii. 8.

4. A truncheon employed as a weapon in warfare, the origin of which is attributed to the Africans during their contests with the Egyptians (Plin. *H. N.* vii. 57.). These were probably cut out of some strong and heavy kind of wood; but an instrument of iron, corresponding with the form and name of the weapon, has been discovered, amongst many other objects of an unique character, in a tomb at Pæstum, together with a painting on the walls of the sepulchre, which represents a Greek warrior on horseback, carrying the truncheon and a shield suspended from his spear, as shown by the annexed illustration. The implement itself, which is engraved at the bottom of the woodcut, is rather more than two feet long, not including the ring at the end; and the manner in which it and the shield are carried in



the picture above, renders it probable that they were represented as a trophy, which the owner of the tomb had really taken from some enemy in battle. The object and the painting identify the instrument with its name, which hitherto had not been accomplished.

PHALANGA'RII or PALANGA'RII. Porters who carried things of bulk or great weight with the assistance of a strong pole (*phalanga*). Four, six, and even eight men by this means combined their strength for the transport of a single object, as shown by the annexed example, from a terra-cotta lamp, representing eight porters bearing a cask of wine, suspended in the manner described.



Vitruv. x. 3. 7. Inscript. *ap.* Fabretti, p. 10.

2. Soldiers formed into a phalanx. Lamprid. *Alex. Sev.* 50.

PHALANGI'TIS (φαλαγγίτης). A soldier armed and equipped in the same manner as those of the Macedonian phalanx. Liv. xxxvii. 40. xlii. 51.

PHAL'ERÆ (τὰ φάλαρα). *Bosses*

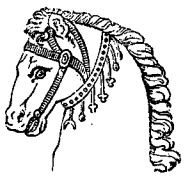
of gold, silver, or other metals, cast or chased with some appropriate device in relief; such, for instance, as the head of a god, image of a king or emperor, or other allusive design,

and frequently having additional pendants, in the form of drops and crescents attached to them; which were worn as ornaments upon the breast by persons of distinction, by soldiers as a military decoration, presented by the commander for brilliant services, and as an ornamental trapping for horses. (Liv. ix. 46. Sil. Ital. xv. 255. Virg. *Æn.* ix. 359. Id. v. 310. Claud. iv. *Cons. Honor.* 549.) The illustration represents a collar formed of *phaleræ*, with pendants attached to each alternate boss, from an original preserved in the Museum of Antiquities at Vienna, and the manner of wearing them is explained and illustrated by the two following examples.

PHALERA'TUS. Wearing bosses (*phaleræ*) of the precious metals, as a decoration to the person; a practice originally characteristic of foreign nations (Suet. *Nero*, 30.), but adopted from Etruria by the Romans (Florus, i. 5, 6.), amongst whom they were chiefly employed as a military decoration for distinguished services, and worn in front of the chest (*phaleris hic pectora fulget.* Sil. Ital. xv. 255.), attached to a broad belt, fastened over the bust, as exemplified by the annexed figure, representing the portrait of a centurion in his military accoutrements, from a carving on his tomb; seven *phaleræ* are exhibited on his person, three down the front of the breast,

and two, the halves only of which appear in the drawing, on each side.

2. When applied to horses (Liv. xxx. 17. Suet. *Cal.* 19. *Claud.* 17.), it designates an ornament of similar description, sometimes affixed to the headstall, or to a throat collar, as in the example from a fictile vase, or to a martingale over the chest, as in the woodcuts at p. 264.; where they hung as pendants (Plin. *H.N.* xxxvii. 74. Compare Claud. iv. *Cons. Honor.* 549.), shaking and shining with every motion of the animal.



PHAR'ÉTRA (φαρέτρα). A *quiver*, or case for arrows only, in contradistinction to *corytus*, a bow case, but which sometimes held the arrows as well as the bow. See the three following illustrations.

2. A particular kind of sun-dial, which from its designation is supposed to have borne some resemblance to a quiver; but in the absence of any known example representing such a figure, the interpretation can only be regarded in the light of a conjecture. Vitruv. ix. 8.

PHARETRA'TUS. Carrying a quiver (Virg. Hor. Ovid. &c.), which was practised amongst the ancients in three different ways:—1. by suspending it horizontally between

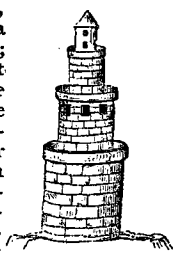
the shoulders and at the back, as shown by the right-hand figure of

the first woodcut, so that the arrow was drawn out over the right shoulder. 2. By suspending it low down the back so that the mouth came on a level with the left hip, as in the left-hand example, when the arrow was extracted by passing the hand across the belly. Both these figures personify the goddess of the chase, the first from a medal, the other from a terra-cotta lamp. 3. Or lastly, by slinging the quiver across the back, with its mouth towards the right elbow, so that the arrows were taken out by passing the right hand behind the back, in the manner exhibited by the annexed example, from a Greek marble, representing a Phrygian archer. The three figures will also explain many passages, more especially in the Greek poets, where the epithets used distinctly imply one or other of the different arrangements exhibited above.

PHARET'RIGER. Sil. Ital. xiv. 286. Same as PHARETRATUS.

PHARMACOPO'LA. (*φαρμακοπώλης*). One who makes and vends quack medicines (Hor. *Sat.* i. 2. 1.); not a legitimate dealer or practitioner, but one of the class of mountebanks, still common in Italy and other countries, who frequent the public market places (Cic. *Cluent.* 14. *circumforaneus*), where they hold forth the virtues of their nostrums in a loud and fluent discourse (Cato *ap.* Gell. i. 5. 3.) to the ignorant multitude.

PHAR'OS and PHAR'US (*φάρος*). A *light-house*, so termed after the celebrated tower built by order of Ptolemy Philadelphus, on the island of Pharos, at the entrance to the port of Alexandria, which became a general model for most others (Plin. *H. N.* xxxvi. 18. Solin. 32. Suet. *Tib.* 74. Stat. *Sylv.* iii. 5. 100.) The illustration represents a light-house on a medal of the Emperor Commodus, composed of a circular tower; others are met with of a square form; and the Roman light-house at Dover Castle, of which considerable remains are still visible, is of an octagonal figure; but they all present the same general features of a tall tower in several stories, diminishing upwards, with windows turned towards the sea, at which torches were kept burning for beacons during the night.



PHASE'LUS. See FASELUS.

PHIAL'A (*φιάλη*). Only a Greek word Latinized, for which the genuine Latin term is PATERA, where an explanation and illustration are given.

PHIL'YRA or PHIL'URA (*φιλύρα*). A thin strip cut from the inner coat of the papyrus, in order to make a sheet of writing paper. This was effected by glueing together a number of these strips, sufficient for the size of the sheet required, and then consolidating it by a number of similar layers fastened cross-ways at the back, which gave the requisite texture to the whole, and prevented the sheet from splitting in the direction of the fibres. Plin. *H. N.* xiii. 23.

PHI'MUS (*φιμός*), Hor. *Sat.* ii. 7. 17. The Greek name for a *dice-box* Latinized, for which the genuine Latin term is FRITILLUS, under which the word is explained and illustrated.

PHLEBOT'OMUS (*φλεβοτόμος*). A *lancet* or *fleam* for blood-letting. Veg. *Vet.* i. 19.

PHONAS'CUS (*φωνασκός*). One who teaches the art of regulating the voice; as a *singing-master* (Varro *ap.*

Non. *s.* Suscitabulum. Suet. *Nero*, 25.); or as a *master of elocution.* (Suet. *Aug.* 84. Quint. ii. 8. 15. xi. 3. 19.)

2. In later times the leader of a chorus or band of singers (Sidon. *Ep.* iv. 11.), for which the proper word is PRÆCENTOR.

PHRYG'IO. An *embroiderer*, for which art the Phrygians were much renowned. Plaut. *Aul.* iii. 5. 34. *Men.* ii. 3. 77. Serv. *ad* Virg. *Æn.* iii. 484.

PHRYGIO'NIUS. *Embroidered.* Plin. *H. N.* viii. 74.

PHYL'ACA (φυλακή). Plaut. *Capt.* iii. 5. 93. A prison or place of custody; it is only a Greek word Latinized. See CARCER and ERGASTULUM.

PICTOR (γραφεύς). A *painter* or artist who exercises any branch of the pictorial art. (Cic. *Acad.* iv. 7. Hor. *A. P.* 9.) The illustration represents a portrait painter taking the likeness of a person who is sitting before him, from a design on the walls of a house at Pompeii, which, though a palpable caricature, affords a very good idea of the interior of a Roman artist's studio. He sits upon a low stool in

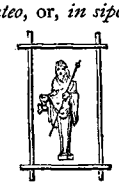
front of his easel, with a tray of colours beside him, and a pot of water to cleanse the only brush he uses; both which circumstances indicate an artist in water-colours, or in that style of encaustic painting in which the colours were laid on with a liquid brush (see ENCAUSTICA). Fronting him is the sitter, and behind, at the further end of the room, a pupil drawing on his board; while two assistants are engaged on the right in preparing the colours, probably mixed with wax, in a shallow pan placed over some hot coals, a further indication of the encaustic process. The heated coals, observable in the original, are lost in our engraving, from the inadvertence of the draughtsman, or in consequence of the very reduced scale upon which the drawing is executed. It will be remarked that the artist does not use a palette, which would not be required for either of the styles mentioned; but other examples amongst the Pompeian paintings exhibit a palette in the left hand (Mus. Borb. vi. 3.), of similar form to those used at the present day. Nevertheless, it is extremely probable that this article was not much employed by the ancient painters, as no name for it is known to exist either in the Greek or Latin language.

PICTU'RA (γραφή). A drawing or painting with lines or colours; thence the object itself so drawn or painted, a *picture;* of which the following kinds are enumerated.

1. *Pictura in tabula.* (Cic. *Verr.* ii. 4. 1. Quint. vi. 1. 32.) A painting *on wood* or *panel*, mostly on a slab of larch, and frequently fitted with two folding doors to shut in the picture and preserve it from dust and dirt, as shown by the annexed example, from a design at Pompeii, representing a picture on panel

hung over a doorway, and also illustrating the manner in which such works were suspended.

2. *Pictura in linteo*, or, *in sipario.* (Plin. *H. N.* xxxv. 33. Quint. *l. c.*) A painting on *canvas*, a material probably brought into use at a much later date than wood; but clearly represented



by the annexed example, from a design at Pompeii, which also shows the frame upon which it was stretched very similar to those now employed for embroidery and worsted working.

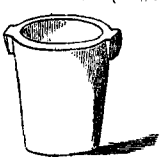
3. *Pictura inusta.* (Plin. *H. N.* xxxv. 39. *Ib.* 31.) A painting in coloured wax, burnt in by the action of heat, descriptive of one of the processes employed in encaustic painting. See ENCAUSTICA.

4. *Pictura udo tectorio.* Vitruv. vii. 3. 6. A *fresco-painting;* that is executed upon a wall coated with very fine cement, made of marble dust and chalk, and painted while the cement is still wet.

5. *Pictura textilis.* (Cic. *Verr.* ii. 4. 1. Lucret ii. 35.) A picture worked in embroidery; a very early invention, for which the natives of Phrygia were celebrated; hence *acu pictus* means embroidered.

PICTURA'TUS. Painted in colours; and, when applied to drapery, *embroidered.* Virg. *Æn.* iii. 483.

PI'LA, with the first syllable long (πύελη). Properly a deep mortar (*alta,* Ov. *Ibis,* 573.), in which things were brayed and pounded into an impalpable substance (Plin. *H. N.* xviii. 29. § 2.), by beating down with a pestle of great size and weight (see PILUM 1.); whence the Greek terms πύελις and πύελισμα also designate a dance, accompanied with much stamping of the feet. The annexed example is from an original discovered at Pompeii; and is thus distinguished from *mortarium,* a mortar of smaller dimensions, in which ingredients were kneaded and mixed together; but the distinction is not always observed with accuracy.



2. (πεσσός). A *pillar,* or pier of an oval-shaped form, such as was employed under water for supporting the superstructure of a bridge (Liv. xl. 51. Suet. *Claud.* 20. Senec. *Q. N.* vi. 30.); as a monument to receive an inscription (Nep. *Alc.* 4.); in front of a bookseller's shop, on which the catalogues were exposed to view (Hor. *Sat.* i. 4. 71.); or other purposes of a congenial nature.

3. (ἐνδόμησις). A *pier* or *breakwater* (Virg. *Æn.* ix. 711.), which is always rounded at the end, and in its entire mass from the base to the top at low water presents a figure of nearly similar form to the other objects expressly characterized by the same term.

PILA, with the first syllable short (σφαῖρα). A *ball* for playing the game of ball; as a general term including the four distinct kinds used by the ancients; viz. *Follis, Harpastum, Paganica,* and *Trigon,* each of which is described under its own specific name.

2. *Pila picta.* (Ov. *Met.* x. 262.) A playing-ball, of which the outside leather was painted of different colours, and ornamented with tasty devices; frequently represented on the fictile vases, as an accessory in scenes illustrative of life in the Gymnasium, or of female amusements, from one of which the annexed specimen is copied, where it is exhibited amongst various other trinkets, working and playthings, suspended from the tomb of a young Greek lady. It would appear that green was a favourite colour for this purpose (*prasina pila,* Pet. *Sat.* 27. 2.); whence the same is designated by the term *vitrea,* in an inscription (*ap.* Grut. tom. i. p. 2. #537), that is, of a glassy or greenish hue, like the colour of water; as *vitrea unda* (Virg. *Æn.* vii. 759.), *vitrea sedilia* (Id. *Georg.* iv. 350.).

3. *Pila vitrea.* (Senec. *Q. N.* i. 6.) A *glass globe* filled with water for the purpose of being placed between a person and the object he is contemplating, in order to magnify the object and render it clearer to the view; a custom still adopted in wood engrav-

ing and other occupations, requiring a strong and clear light which will not prejudice the sight. It would also appear from the above passage of Seneca that this contrivance was sometimes employed by the ancients to assist an imperfect or failing sight, in the place of our spectacles; for these useful articles were not discovered before the commencement of the 14th century, being invented by a Florentine named Salvino degli Amati, who died in 1317, as testified by the epitaph inscribed upon his tomb (Manni, *Dissert. degli Occhiali*, p. 65.). It must, however, be remembered that the ancients, who employed a numerous class of well-educated slaves in the character of readers, secretaries, and amanuenses, did not stand so much in need of an artificial assistance for the eye-sight as we do. Another meaning of the expression *pila vitrea* is explained in the preceding paragraph.

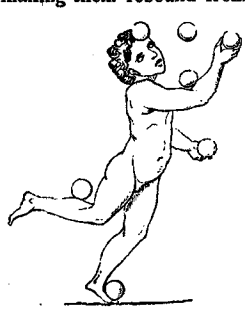
4. *Pila Mattiaca.* (Mart. xiv. 27.) A ball of German pommade, employed by the ladies of Rome and young men of fashion, to tinge the hair of a light or fair colour. It was composed of goats' tallow and beechwood ashes made up into a ball, which received its distinguishing epithet from the town of Mattium (*Marpurg*) from whence it was imported.

5. A *balloting-ball;* employed as a means for selecting what judge should try a cause, and prevent the packing of the bench against the interest of either party. For this purpose a certain number of balls, with the names of different judges inscribed on them, were put into a box, and thence drawn out by lot, in the same spirit as we strike a jury, each party having the right to challenge and reject any obnoxious or presumedly partial judge. Prop. iv. 11. 20., and Ascon. *Argument. Milon.*

6. An effigy or *Guy*, clumsily made out of old pieces of cloth stuffed with hay, employed to try the temper of some animals, bulls and buffaloes, when baited; or to infuriate them if they appeared tame and impassive; a practice still continued at Mola, on the bay of Gaeta, upon a certain festival, at which it is customary for buffaloes to be baited in the main street. Mart. *Spect.* 19. Ascon. *ad* Cic. *Fragm. pro C. Cornel.*

PILA'NI. The original name by which the soldiers composing the third line or division of the old Roman legion were distinguished, because they alone at that time were armed with the heavy javelin or *pilum*, the other two using the spear or *hasta*. But when the *pilum* was adopted for all the three divisions, the title of *Triarii* was substituted for that of *Pilani*, with which it becomes thenceforth synonymous (Varro, *L. L.* v. 89. Paulus *ex* Fest. *s. v.* Ov. *Fast.* iii. 129.). Subsequently, however, to this period, and towards the close of the republic, when the custom obtained of drawing up an army by lines in cohorts, the distinctive character, as well as the name of *Pilani* or *Triarii* was abandoned, because it no longer represented any real distinction.

PILA'RIUS. One who exhibits feats of dexterity with a number of balls, similar to the Indian juggler (Quint. x. 7. 11. Inscript. *ap.* Fabrett. p. 250. n. 2.), by throwing them up with both hands, catching them on, and making them rebound from, the



inner joint of the elbow, leg, forehead,

and instep, so that they kept playing in a continuous circle round his person without falling to the ground, as minutely described by Manilius (*Astron.* 169—171.), and as exhibited by the annexed figure from a Diptych in the Museum at Verona. The player is performing with seven balls, in a handsome building (the *scena pilariorum* of Quint. *l. c.*), whilst a number of boys and other persons stand round, and look on. Two figures in precisely the same attitude, and with the same number of balls each, are sculptured on a sepulchral marble in the collection at Mantua. Labus. *Antich. di Mantova.* tom. ii.

PILEA'TUS (πιλοφόρος). *Bonnetted;* that is, wearing a felt-cap termed *pileus*, the ordinary head-covering of sailors, fishermen, and artisans, as well as of the twin brothers, Castor and Pollux, who are thence styled *fratres pileati* (Catull. 37. 2.); amongst the Greeks and Romans usually worn without strings, and put on in such a manner as to leave the ends of the hair just visible all round its edges, as exhibited by the annexed example, representing Ulysses on an engraved gem. Liv. xxiv. 16., and PILEUS.

2. *Pileata Roma,—pileata plebs,—pileata turba.* Expressions employed to indicate the period of the Saturnalian festival, or carnival of ancient Rome; because at that fête all the people wore caps as a token of the general liberty permitted during those days of revelry and rejoicing, and in allusion to the custom of presenting a *pileus* to the slave who had regained his liberty. Mart. xi. 6. Suet. *Nero*, 57. Sen. *Ep.* 19.

3. *Pileati servi.* (Aul. Gell. vii. 4.) Slaves whose heads were covered with a *pileus*, when put up for sale, as a token that their owners could not warrant them.

PILEN'TUM. A state carriage used by the Roman matrons and ladies of distinction on gala days and festivals, instead of the *Carpentum*, which they employed on ordinary occasions. (Liv. v. 25. Virg. *Æn.* viii. 666. Festus *s.v.*) We have not sufficient data for deciding the precise character of this conveyance, further than what is collected generally and by implication from the terms in which it is spoken of; whence it appears to have been raised to a stately height, of easy motion, with a cover over head, but open all round, and, sometimes, if Isidorus (*Orig.* xx. 12.) be correct, furnished with four wheels. The figure in the illustration, from a medal of the Empress Faustina, agrees with many of these particulars; and although it cannot be pronounced authoritatively as an accurate representation of the carriage in question, may serve to convey a notion of what it was like, and how it differed from the ordinary *carpentum.* The circumstance of being drawn by lions instead of horses or mules, may be a piece of mere artistic exaggeration; but under the extravagant habits of the empire, we meet with various instances of wild animals being tamed and yoked for draught.

PI'LEOLUS (πιλίδιον). Diminutive of *pileus:* a small and shallow *skull-cap*, made of felted wool, which just covered the top part of the head, leaving the hair over the forehead and at the nape of the neck entirely

free (Hieron. *Ep.* 85. n. 6. Compare Id. *Ep.* 64. n. 13.). It was worn by the Romans as a protection for the head even indoors (Hor. *Ep.* i. 13. 15.); thus resembling in its use, as it did in form, the little cap (French, *calotte;* Italian, *berrettino*), which a cardinal and some of the Catholic priests put on to cover their tonsures when they take off their hats, and which is exactly similar to the example in the annexed illustration, from an engraved gem, believed to contain the portrait of Alexander the Great.

PI'LEUS or PI'LEUM (πῖλος, πιλωτόν). A cap, properly speaking, of *felt*, and worn by men as contradistinct from those which were worn by women (Plaut. *Amph.* i. 1. 300. Mart. xiv. 132. Serv. *ad Virg. Æn.* ix. 616). They naturally varied in form amongst different nations of antiquity, but still preserving the same general characteristics of a round cap without any brim, and fitting close or nearly so to the head, as exemplified by the specimens annexed, which represent three of the most usual forms

occurring in works of art. The first on the left shows the Phrygian bonnet from a statue of Paris. The centre one the Greek cap, mostly egg-shaped, as here, from a bust of Ulysses; and the last, the Roman cap of liberty, from a coin of Brutus.

PILI'CREPUS (Sen. *Ep.* 56). The correct meaning of this word is doubtful; but it is supposed to designate one who played a game at ball of the same nature as our *tennis*.

PI'LULA. Diminutive of PILA. Any small globe or ball; especially a *pill* in medicine. Plin. *H. N.* xxviii. 37.

PILUM (κόπανον). A large and powerful instrument for bruising and braying things in a deep mortar (*pila*) (Cato, *R. R.* x. 5. Plin. *H. N.* xviii. 23). It was held in both hands, and the action employed when using it was that of pounding by repeated blows, as shown by the annexed example from an Egyptian painting, whence the operation is described by connecting it with such words as *tundere* (Pallad. i. 41. 2.), *contundere* (*Ib.* 3.); whereas the ordinary pestle (*pistillum*) was used with one hand, and stirred round the mortar (*mortarium*), with an action adapted for kneading and mixing, rather than pounding; but the distinction between these two words is not always preserved.

2. (ὀσσόν). The pilum, or national arm of the Roman infantry. It was a very formidable weapon, used chiefly as a missile, but also serving as a pike to thrust with when occasion required, though shorter, stronger, and larger in the head than the *hasta* or spear. It seems to have varied somewhat in length at different periods, the average being near about six feet three inches from point to butt. The shaft, which was made of wood, was square at the top, and of exactly the same length as the head,

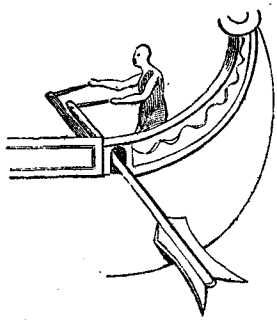
which was formed of iron; and this, when riveted on to the shaft, covered one half of its length, leaving about nine inches of solid metal projecting as a head-piece beyond (Liv. ix. 19. Flor. ii. 7. 9. Veg. *Mil.* ii. 15. Sil. Ital. xiii. 308. Polyb. vi. 23. Id. i. 40). It appears a remarkable circumstance that we should have no authentic specimen remaining of this national weapon, either as the product of excavations, or in artistic representations, by which its exact form and character might be ascertained from demonstrative evidence. But as the head was made of iron, a material which suffers greatly from corrosion underground, when found, it is always so much eaten away and disfigured by rust as to have lost all distinctive character; and the figures on the columns, triumphal arches, and other sculptures illustrative of military scenes, are for the most part intended for officers, not soldiers of the rank and file, consequently who would not use the *pilum;* or, if the common soldiers are brought into a prominent position, they are engaged as fatigue parties, felling timber, collecting forage, transporting provisions, making stockades, raising field works, and such other duties as would preclude the artist, even if he wished it, from introducing offensive weapons into the scene. Moreover, the unartistic effect which would be produced by a forest of straight lines, the difficulty also attending the execution of such objects in sculpture, and the fragile nature of the object itself when carved in relief, induced the ancient sculptors, as a general rule of their art, to omit accessories of this kind in their works, and to content themselves with making the action represented obvious and unmistakeable by the mere truthfulness of attitude and gesture. These reasons and motives will account for the want of an illustration, the absence of which might otherwise appear an unreasonable omission. But it may be suggested that the implement held by the figure in the last woodcut will also afford a probable proximate idea of the *pilum* of a Roman soldier; the description of which above given, and collected from various written authorities, corresponds in a remarkable manner, both as respects the squareness of the upper part, and relative proportions between the head and shaft, with the instrument there figured, which resemblance will thus explain why both objects were designated by the same name.

PINACOTHE'CA (πινακοθέκη). A *picture gallery;* an apartment usually comprised in the houses of the wealthy Greeks, and of the Romans, after they had acquired from them a taste for the arts. Vitruv. i. 2. 7. Id. vi. 3. 8. Plin. *H. N.* xxxv. 2.

PINCER'NA (οἰνοχόος). A *cupbearer;* a slave whose duty it was to mix the wine, fill the cups, and hand them round to the guests at table. They were in general young persons selected for the comeliness of their appearance, who wore their hair flowing on their shoulders, and a short tunic; and had particular attention bestowed upon the cleanliness of their persons and attire (Ascon. *in Verr.* ii. 1. 26. Lamprid. *Alex. Sev.* 41). All these particulars are exhibited in the annexed figure, from the Vatican Virgil; the long trousers and mantle indicate a youth of foreign, and probably Phrygian, extraction.

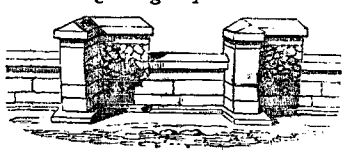
PINNA (πτερόν). The blade of a rudder (*gubernaculum*): which among the ancients was little more than a large oar having a broad blade at the extremity, with two drooping points, like the feather ends of birds' wings, from which it received the name, as in the annexed example, from a bas-relief found at Pozzuoli.

If the blade was rounded at the bottom like a common oar, as was



frequently the case, it still retained the same name; but the resemblance was drawn from a single feather, which has the quill in the centre, and, as it were, a blade with an edge on each side of it, like a double axe. Non. *s.* Bipennis, p. 79.

2. A *turret*, or notched *battlement*, along the top of a wall, fortress, tower, &c. (Varro, *L. L.* v. 142. Claud. Quadrig. *ap.* Gell. ix. 1.



Virg. *Æn.* vii. 159). Some grammarians deduce this meaning of the word from a fancied resemblance to the feathers or wings worn by the Samnite soldiers and gladiators at the sides of their helmets (see the illustration *s.* SAMNITES); others from the turret being acuminated or bevelled upwards into an edge, like a feather, in the manner shown by the annexed illustration, which represents two turrets on the city walls of Pompeii, viewed from the inside of the ramparts. It will also be observed that they are ingeniously contrived with a shoulder, or returning angle, which protected the defenders from missiles coming with a slant against their left sides.

3. A *paddle* or *float board* attached to the outside of a water wheel (*rota aquaria*), upon which the current acts to produce rotation. Vitruv. x. 5. 1.

4. A register or stop in a water organ. Vitruv. x. 8. 4.

PINNIR'APUS. Any gladiator matched with a Samnite or Thracian, each of whom wore feathers (*pinnæ*) in their helmets (as shown by the illustrations to those words) which it was an object of their opponents to *snatch away*, whence the name arose. Juv. iii. 158. Schol. Vet. *ad l.*

PINSOR. An early form for PISTOR. Varro. *de Vit. P. R. ap.* Non. p. 152.

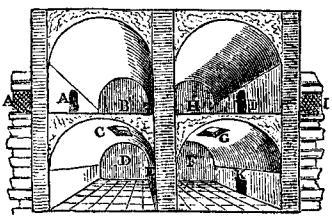
PISCA'TOR (ἁλιεύς). A *fisherman*, understood, like our own term, in the same general sense of one who takes fish in salt or fresh water, with the net or line; and also a *fish-man* who sells through the town the fish he has taken himself. Plaut. *Capt.* iv. 2. 34. Terent. *Eun.* ii. 2. 26. Inscript. ap. Fabretti, p. 731. n. 450. *piscatores propolæ.*

PISCI'NA (*ἰχθυοτροφεῖον*). A *stew* or *stock pond* for fish, an usual appendage to the villa residences of the wealthy Romans. Aul. Gell. ii. 20. 2. Cic. *Att.* ii. 1. Varro, *R. R.* iii. 17. Columell. viii. 17.

2. A large *swimming bath* in the open air (Plin. *Ep.* v. 6. 25.), either of tepid water warmed by the heat of the sun, or from a naturally warm spring (Id. ii. 17. 11. Suet. *Nero*, 31.); but sometimes reduced in temperature by the admixture of snow (Id. *Nero*, 27.). It differs from the *baptisterium*, in not being under cover and generally colder.

3. *Piscina limaria.* A clearing tank, constructed at the commencement or termination of an aqueduct, for the purpose of allowing the water to purify itself by depositing its sediment before it was transmitted

through the city (Frontin. *Aq.* 15. 19.). Many remains of such works have been discovered in different parts of Italy, some of which are constructed upon a scale of very great extent and magnificence; but the annexed illustration, representing the



plan of one which formerly existed under the Pincian hill (*collis hortulorum*), and served to purify the *aqua Virgo*, though small and inconsiderable as compared with many others, will explain the general nature of these structures, and the manner in which they operated. A A represents the duct or water course of the aqueduct, which discharges its waters into the chamber B, where the onward course of the stream is arrested, and ceases to flow. C is an aperture in the floor of the chamber, through which the water descends into another vault, D, below the level of the duct, at the bottom of which the sediment contained in the water deposits itself. E, another aperture through which the water passes on to a second vault, F, also below the level of the duct, and in which it continues to throw down any remaining deposits. From this it rises through the aperture G, into an upper chamber, H, and again restores itself in a purified state to the duct I I which it had left on the opposite side. The door-way, K, at the bottom of the lower chamber on the right hand, is a sluice-gate (*cataracta*) through which the mud and other impurities were discharged into the sewers.

4. A tank, or basin of water, in the atrium or peristylium of private houses (Pet. *Sat.* 62. 7.); more usually termed IMPLUVIUM, which see.

5. Any large wooden vat for holding water. Plin. *H. N.* xxxiv. 32.

PISTILLUM or PISTILLUS (ὑπέρον). Our *pestle;* an instrument with a bluff head (Hieron. *Ep.* 69. n. 4.) used with a mortar (*mortarium*, Plaut. *Aul.* i. 3. 17.), for kneading, mixing, and stirring things round (Virg. *Moret.* iii. 102. and the Greek proverb ὑπέρου περιστροφή); whereas the *pilum* was a larger implement, used with an action of pounding and braying in a deep vessel termed *pila.* The example represents an original pestle found amongst some ruins of Roman building, excavated when making the approaches to London Bridge, and resembling in every respect those now in use; but an epigram (*ap.* Sympos. 85.) implies that the Romans also made pestles with a double head, one at each end, like our dumb bells; and the two words *pistillum* and *pilum*, as well as the Greek names which correspond with them, are frequently interchanged with each other without regard to the accurate notion they contained.

PISTOR. Literally one who pounds and brays things in a mortar; thence, more specially, a *miller*, because in very early times, before the invention of mills for grinding, the corn was brayed into flour with a very heavy pestle, in the manner represented by the figure *s.* PILUM I.; and subsequently the same word also signified a *baker* (Greek ἀρτοποιός), because those tradesmen always ground the flour with which they made their bread. Varro *ap.* Non. *s.* Pinsere, p. 152. Plin. *H. N.* xviii. 28. Varro, *ap.* Gell. xv. 19.

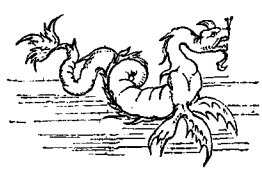
2. *Pistor dulciarius.* A confectioner. Mart. xiv. 222.

PISTRIL'LA. Diminutive of PISTRINA. Terent. *Adelph.* iv. 2. 45.

PISTRI'NA. (Plin. *H. N.* xviii. 20.) Same as PISTRINUM.

PISTRI'NUM (μυλών). Originally signified the place where corn was brayed into flour by means of a large pestle and deep mortar, in the manner shown by the figure *s.* PILUM 1.; but after the invention of mills for grinding (MOLA), the same term was retained to designate the *mill-house* (Terent. *Phorm.* ii. 1. 19. Cic. *Or.* i. 11.), where the mills were driven by slaves, cattle, or water (Pallad. i. 42.); and which, in consequence of the laborious exertion required for grinding by hand, as well as the continuousness of the toil, for they were frequently kept going by night as well as day (Apul. *Met.* ix. p. 183.) was commonly used as a place of punishment for offending slaves, where they were made to undergo a period of imprisonment with hard labour. Plaut. *passim.*

PIS'TRIS or PRIS'TIS, and PIS'TRIX or PRISTIX (πίστρις and πρίστις). A sea-monster (Florus, iii. 5. 16. Plin. *H. N.* ix. 2.); but always represented by the ancient artists with the same characteristic features as are exhibited in the an-



nexed illustration from a painting at Pompeii, viz. the head of a dragon, the neck and breast of a beast, with fins in the place of front legs, and the tail and body of a fish (Virg. *Æn.* iii. 427.); a form generally adopted by the early Christian artists to represent the whale which swallowed Jonah.

2. The name given to a particular class of ships of war (Liv. xxxv. 26. Polyb. xvii. 1. 1.), doubtless from a certain resemblance in general form to the above figure; perhaps from the bow rising very high out of the water, like the head and neck there portrayed. In Virgil (*Æn.* v. 116.) *pistris* is the adopted name of a vessel, after the image of this monster borne on its bows as a figure-head (*insigne*). See the woodcut at p. 325.

PITTAC'IUM (πιττάκιον). A slip or bit of paper, parchment, or leather for writing on; especially as a *label* for a wine bottle, on which the date of the vintage, quality of the wine, and time of bottling, was inscribed. Pet. *Sat.* 34. 6. *Ib.* 56. 7.

2. A piece of linen spread with ointment to form a plaster. Laber. *ap.* Gell. xvi. 7. Celsus, iii. 10.

PLACEN'TA (πλακοῦς). A thin flat cake made of wheat flour, mixed with cheese and honey, but of considerable size, so that it would cut up into a number of separate pieces, for each of the guests present. Cato. *R. R.* 76. Hor. *Ep.* i. 10. 11. Compare *Sat.* ii. 8. 24.

PLAGA (ἐνόδιον). A hunting net, intended to be drawn across a road, opening, or ride in the cover, in order to prevent the game from getting out of bounds. (Grat. *Cyneg.* 300. Hor. *Epod.* 2. 23. Lucret. v. 1250. Compare Serv. *ad* Virg. *Æn.* iv. 131.) Though the exact nature and character of this net is open to dispute, yet it would appear from a general comparison of the passages in which mention of it occurs, that it was similar in form and use to the RETE; with the exception of being smaller, and employed as a subsidiary to the larger one, across narrow and confined passes, which would otherwise give an inlet into the open country.

2. Same as PLAGULA. Afranius and Varro, *ap.* Non. *s. v.* pp. 378. 537.

PLAG'ULA. Diminutive of PLAGA, but applied with the following special senses:—

1. A curtain or a rideau, suspended like a net round the couches of a *triclinium* to keep off the dust or currents of air from the guests reclining at table, as in the annexed example

from a bas-relief in the British Mu-

seum. Liv. xxxix. 6.

2. A curtain which could be drawn or withdrawn round the sides of a palanquin (*lectica*), so as to seclude the inmate when desired, or convert the whole into an open carriage. Suet. *Tit.* 10. and illustration *s.* LECTICA.

3. A *breadth* of cloth, two or more of which, when sewed together, make up a dress. Varro, *L. L.* ix. 79.

4. A strip or file of paper, several of which, when glued together, make up a sheet. Plin. *H. N.* xiii. 23.

PLAGUN'CULA (πλαγγών). A *wax doll.* Cic. *Att.* vi. Ernesti, *Clavis, s. v.* Callim. *Dem.* 92. PUPA.

PLA'NIPES. An actor who played a part in a species of low farce, termed a mime (*mimus*), and who received that designation because he came upon the stage with naked feet, without either the *cothurnus* or *soccus, planis pedibus,* i.e. *non arte exaltatis.* (Diomed. iii. 487. Aul. Gell. i. 11. 7. Macrob. *Sat.* ii. 1.) The illustration is from an engraved gem.

PLAS'TES (πλάστης). One who models works of art in clay or wax. Vell. i. 17. 4 Plin. *H. N.* xxxv. 45.

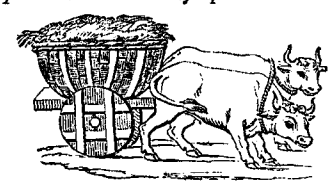
PLASTICA'TOR. (Firm. Matth. viii. 16.) Same as preceding.

PLATE'A and PLAT'EA (πλατεῖα, *sc.* ὁδός). A broad or principal street in a town, as contradistinguished from a bye-lane or back-street (*angiportus*) in the same. Ter. *Andr.* iv. 5. 1. Hor. *Ep.* ii. 2. 71. Cæs. *B. C.* i. 27. Hirt. *B. Alex.* 2.

PLAUSTRA'RIUS (ἁμαξοπηγός). A wagon maker or *cartwright.* Lamprid. *Alex. Sev.* 24.

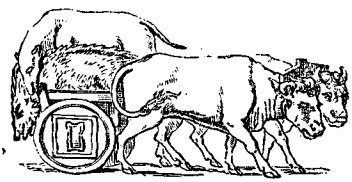
2. (ἁμαξεύς.) A *wagoner.* Ulp. *Dig.* 9. 2. 27. and woodcut, *s.* Plaustrum Majus.

PLAUS'TRUM (ἅμαξα). A *wagon* on two wheels usually drawn by oxen, and particularly employed in country occupations for the conveyance of heavy loads and produce of every description. (Plaut. *Aul.* iii. 5. 31.) Though we make use of the term wagon as the nearest corresponding expression for the Roman *plaustrum,* that by no means suggests a true notion of the actual object, which in reality consisted of nothing more than a strong platform of boards placed upon a pair of wheels, that were not radiated with spokes (*radii*), but formed out of a flat drum or tambour of solid wood (*tympanum*), fixed permanently to the axle, so that the whole, both wheels and axle, revolved together; and this explains why the *plaustrum* is usually spoken of as a



noisy and creaking cart (*stridens,* Virg. *Georg.* iii. 536. Ov. *Trist.* iii. 10. 59.). The load itself was merely fastened upon this platform, when of a nature to be so disposed; or was included in a large basket (*scirpea in plaustro.* Ov. *Fast.* vi. 680.), as in the present example from a Roman bas-relief, when composed of many small articles which could not otherwise be held together; or, in other cases, a moveable rail was affixed to the sides, which kept the load toge-

ther, without concealing it; or, as Varro expresses it, left it open on all

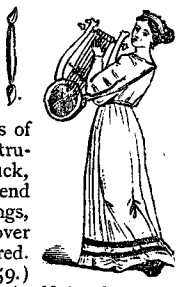


sides (*ex omni parte palam*, Varro, *L. L.* v. 140.), as in the annexed specimen, also from a bas-relief.

2. *Plaustrum majus.* (Cato, *R. R.* x. 2. Varro, *R. R.* i. 22. 3.) A wagon of the same description, and employed for similar purposes as the

last named, but of larger dimensions, and placed upon four wheels instead of two, as exhibited by the annexed example, from a sepulchral bas-relief discovered at Langres in France.

PLECTRUM (πλῆκτρον). Properly a Greek word, which, in its primitive sense, means a thing that is used to strike with (from πλήσσω, to strike); whence in both languages it is specially used to designate a short stick or quill with which the chords of a stringed instrument were struck, by inserting the end between the strings, or running it over them, whenrequired. (Cic. *N. D.* ii. 59.)



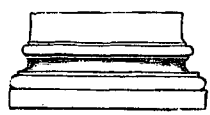
The instrument itself is shown on the left side of the illustration, from a Pompeian painting; and the manner of using it, by the female figure, from an ancient Roman fresco preserved in the Vatican, who twangs the strings of a lyre with the fingers of her left hand, and strikes them with a *plectrum* held in her right.

2. Poetically applied to the handle (*ansa*), or to the tiller (*clavus*) of a rudder. Sil. Ital. xiv. 402. *Ib.* 548. See GUBERNACULUM.

PLIN'THIS (πλινθίς). Diminutive of PLINTHUS. Vitruv. iii. 3. 2.

PLIN'THIUM (πλινθίον). A sun-dial described upon a flat slab, laid horizontally, like a plinth. Vitruv. ix. 8.

PLIN'THUS (πλίνθος). The ordinary Greek name for a brick or a tile; whence the word was adopted by the Roman architects to designate the



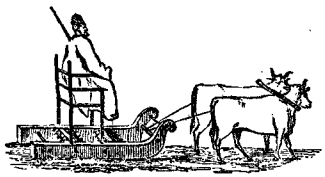
lowest member in the base of a column, our *plinth*, which is a square slab, like a thick tile, placed under the lowest *torus*, and supposed to have originated from the necessity of placing a large flat surface under the column to prevent it from rotting, when formed of wood, or from penetrating too far into the ground, if of stone. Vitruv. iv. 7. 3.

PLOSTEL'LUM (ἅμαξις). Diminutive of PLAUSTRUM; consequently

applicable to any cart of the construction explained under that word, but of less than the usual size, like the annexed example, from an engraved gem, which is fitted for the draught of goats instead of oxen Agostin. *C. D.* vii. 21. Hor. *Sat.*

ii. 3. 247., in which passage the diminutive is applied to a toy with mice harnessed to it.

2. *Plostellum punicum.* A *threshing machine,* or sort of *sledge cart* invented by the Carthaginians, and from them adopted into Italy and other countries. It consisted of a wooden frame, like a sledge, into which a certain number of rollers, set round with projecting teeth, were fitted; these threshed out the corn as they turned round when drawn over the floor by the cattle attached to the



machine, which was further weighted by the driver, who sat in a sort of frame or chair placed on it. (Varro, *R. R.* i. 51. 2.) The preceding account from Varro describes so exactly a contrivance still used in Egypt for the same purpose, called the "Noreg," and represented in the annexed illustration, as to leave no doubt respecting the identity of the original one.

PLOX'EMUM, PLOX'EMUS, PLOX'IMUS, or PLOX'ENUS. The body part of a two-wheeled carriage or gig (*cisium*), which was made or covered with leather. (Ca-

tull. 97. 6. Festus *s. v.*). According to Quintilian (i. 5. 8.), the term was a provincial one, which Catullus learnt amongst the districts bordering on the river Po; an opinion in some measure corroborated by the annexed engraving, from an ancient sepulchral marble now preserved in the Museum at Verona, which closely resembles a very peculiar description of one-horse carriage, still commonly used in the same parts of Italy, where it goes by the name of a "*Padovanino.*"

PLUMÆ. The scales in a corslet or cuirass, when formed in imi-

tation of a bird's feathers, as in the annexed illustration, from a bas-relief which originally decorated the arch of Trajan, from whence it was removed by Constantine to the one which bears his name. Virg. *Æn.* xi. 771. Sallust. *Fragm. ap.* Serv. *ad l.*

2. Ornaments, either embroidered, or sewed on, or woven into the fabric of a piece of cloth, serving as a coverlet to a pillow, cushion, or other object, in order to produce a rich and fanciful pattern. (Mart. xiv. 146. Prop. iii. 7. 50.) It has not been satisfactorily ascertained what these *plumæ* were, whether ornaments of gold, or tapestry patterns, or real feathers of different colours sewed on the fabric in the same manner as now practised in India and China. Professor Becker inclines to the latter interpretation, *Gallus.* p. 9. n. 15. Lond. 1844.

PLUMA'RIUS. One who followed the art of making *plumæ,* as

explained in the preceding paragraph (Vitruv. vi. 4. Varro. *ap.* Non. *s. v.* p. 162.); but as the real nature of those ornaments is yet undecided, it is impossible to declare in what precisely his art consisted.

PLUMA'TUS. 1. Covered with scales in the form of birds' feathers (Justin. xli. 2.), as shown by the preceding illustration.

2. Decorated with the ornaments termed *plumæ*. Lucan. x. 125. Pet. *Sat.* 55. 5. See PLUMÆ, 2.

PLUMBUM (*μόλυβδος*). *Lead;* whence used as a special name for various articles made of that metal:—as

1. A leaden water-pipe. Hor. *Ep.* i. 10. 20. Stat. *Suv.* i. 3. 67. See FISTULA, 1.

2. A leaden plummet, employed as a bullet to be cast from a sling. Ov. *Met.* ii. 727. See GLANS.

3. A whip with lumps of metal knotted into the thongs, employed for punishing slaves. Prudent. *περὶ στεφ.* x. 116. Compare Cod. Theodos. 9. 35. 2; and see the illustration *s.* FLAGRUM, 1.

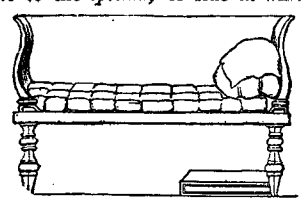
4. A leaden plummet for drawing lines (Catull. 22. 8.); corresponding in use with our own, but differing in form and character: for amongst the ancients these articles were made out of a small round plate, instead of a long pipe; a much more convenient form, requiring no cutting, less apt to get bent, or to scratch the parchment. Salmas. *ad* Solin. p. 644. Beckman. *History of Inventions*, vol. ii. p. 389. Lond. 1846.

PLUT'EUS and PLUT'EUM. In a general sense anything made of boards, hurdles, &c., joined together in order to form a cover or give support; whence the following specific meanings are deduced:—

1. (*θωράκιον*). A breastwork of boarding which served to screen the assailants of fortified places from the missiles and attacks of the enemy, whilst making their approaches, preparatory to an assault. For this purpose they were advanced in front of the storming parties, placed upon the military engines and moveable towers, or planted round the spot where earthworks were being thrown up. Cæs. *B. G.* vii. 41. Id. *B. C.* i. 25. ii. 15. Liv. x. 38. Ammian. xxi. 12.

2. A moveable tower with a roof overhead, made of boards or hurdles covered with raw hides, or hair cloth, and fixed upon wheels, under the shelter of which a besieging party could advance close up to the walls of a beleaguered fortress, and clear it of its defenders before commencing the escalade. Veget. *Mil.* iv. 15. Vitruv. x. 15.

3. The back board of a bed, opposite to the *sponda*, or side at which



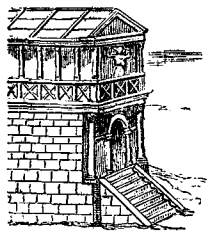
the parties got in, which is plainly exhibited in the annexed example from a Roman bas-relief. Mart. iii. 91. 10.

4. The raised end of a tricliniary couch, in the form of a French sofa, which was placed towards the table, for the upper part of the occupant to

rest against, whilst his legs and feet were stretched out to its opposite extremity, as plainly shown by the annexed illustration, from a Roman bas-relief. Suet. *Cal.* 26.

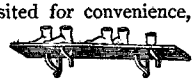
5. A dwarf wall closing up the lower portions of an intercolumniation (Vitruv. iv. 4. 1.), or placed as a parapet upon the upper stories of an edifice (Vitruv. v. 1. 5.), to preclude

the danger of falling over, as seen in the annexed engraving from the



Vatican Virgil, representing Dido watching the departure of Æneas from the upper story of her palace.

6. A *shelf*, affixed to the walls of a room, upon which articles of common use were deposited for convenience, or objects of luxury displayed for ornament (Juv. ii. 7. Pers. i. 106. Ulp. *Dig.* 29. 1. 17.). The example, from a painting of Herculaneum, represents a shelf fastened to the wall in a shoemaker's shop, upon which a number of lasts are deposited.



7. A board upon which a corpse is laid out. Mart. viii. 44. 13.

PNI'GEUS (πνιγεύς). A damper made in the shape of an inverted funnel, and intended to stop or suppress the rising air in a water organ. Vitruv. x. 8. 2.

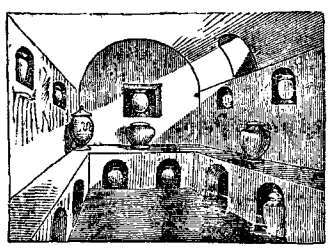
POCILLA'TOR (οἰνοχόος). A young slave who filled the wine cups (*pocilla*), and handed them to the guests. Apul. *Met.* x. p. 223. Same as PINCERNA; which see.

POCI'LLUM. Diminutive of POCULUM. Liv. x. 42. Suet. *Vesp.* 2.

PO'CULUM (ποτήρ, ποτήριον). A general term for any description of vessel employed as a drinking-cup, and thus including all the special ones which are enumerated in the list of the Classed Index. Virg. Ov. Tibull. Hor. &c.

PODE'RES or PODE'RIS (ποδήρης). Literally *reaching down to the feet;* a Greek word, applied adjectively in that language to any garment of the dimensions stated, for which the genuine Latin expression is TALARIS; but the writers of the Christian period made use of the term in a substantive sense to designate a long linen robe, fitting close to the body and reaching to the feet, which was worn by the Jewish priests. Isidor. *Orig.* xix. 21. 2. Tertull. *adv. Jud.* 11.

POD'IUM. A low basement, projecting like a step from the wall of a room or building, and intended to form a raised platform for the convenience of depositing other articles upon; as, for instance, a row of beehives (Pallad. i. 38. 2.); a number of wine casks in a cellar (Id. i. 18. 2.);



or any object whether of ornament or use, such as shown by the annexed illustration, representing the interior of a tomb at Pompeii, on which three cinerary urns are situated.

2. In an amphitheatre or a circus, a basement raised about eighteen feet above the level of the arena, which it circumscribed, intended for the occupation of the emperor, the curule magistrates, and the Vestal virgins, who sat there upon their ivory stools (*sellæ curules*). Suet. *Nero*, 12. Juv. ii. 147. See the section of the amphitheatre at Pola, p. 29., on which the *podium* is marked A.

3. A *socle* or *zocle* in architecture; i. e. a projecting basement on the outside of a building, serving to raise pedestals, or to support vases or other

ornaments, being itself plain, without either cornice or base. Vitruv. iii. 4. 5.

POLLINC'TOR. One of the undertaker's men, whose business it was to wash and annoint a corpse, and prepare it for burial, or for the funeral pile. He was a slave of the *Libitinarius*. Varro and Plaut. *ap.* Non. *s. v.* p. 157. Mart. x. 97. Ulp. Dig. 14. 3. 5.

POLLU'BRUM and POLU'BRUM. An old name for the basin employed in ablution of the hands and feet before and after meals. It was held by a slave in his left hand underneath the feet or hands extended over it, to catch the water poured down upon them from a jug in the right. At a subsequent period a vessel termed *trulleum* was invented for the same object. Non. *s. v.* p. 544. Liv. Andron. and Fabius Pictor, *l. c.*

POLYAN'DRION (πολυάνδριον). A place in which many people are buried together in common, or in a heap, as distinguished from any separate or private sepulchre. Æl. *V. H.* xii. 21. Arnob. 6. p. 194. Inscript. *ap.* Pitisc. *s. v.*

POLYMI'TUS (πολύμιτος). Literally woven by the assistance of many *leashes* (μίτος, *licia*); thence by implication figured with various patterns, like our damask, for the manufacture of which a great number of leashes are requisite, in order that the threads of the warp may be opened in many different ways; for it is by this means that all varieties in the pattern of stuffs are made. Plin. *H. N.* viii. 74. Mart. xiv. 150.

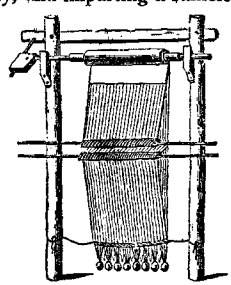
POLYMYX'OS (πολύμυξος). See LUCERNA, 3.

POLYP'TYCHA (πολύπτυχα). A set of tablets consisting of many leaves. Veg. *Mil.* ii. 19. Cassiodor. *Var. Ep.* v. 14. See CERA, 2.

POLYSPA'STON (πολύσπαστον). A contrivance for raising weights by the assistance of many pulleys (*orbiculi*) set in a case (*trochlea*). Vitruv. x. 2.

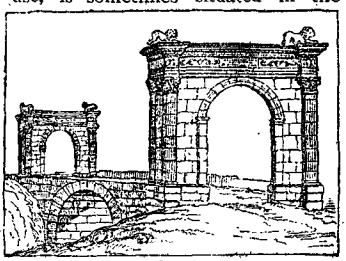
PON'DUS (σταθμός). A *weight*, for weighing objects in a pair of scales (Liv. v. 48. Ulp. *Dig.* 19. 1. 32). The illustration represents an original found at Herculaneum, similar to the larger weights in use amongst ourselves; but sets of smaller ones, made to stand upon a counter, and divided into fractional parts which fit into one another, like those commonly employed in our retail shops, have also been found in the same city.

2. A weight fastened to the extremities of the warp threads (*stamina*) in an upright loom (Senec. *Ep.* 90.), for the purpose of keeping them steady, and imparting a sufficient degree of tension to the warp, while the woof (*subtemen*) was driven home and compressed by the comb (*pecten*) or batten (*spatha*). The ancient method of fixing these weights is shown by the illustration representing a loom of very primitive construction, still employed in Iceland (Schneider, *Index R. R. Script. s.* Tela), in which they are composed of large stones tied by a number of threads collected into separate parcels. In modern weaving, weights are placed upon the yarn beam for a similar purpose.



PONS (γέφυρα). A *bridge*. Vitruvius has not left any account respecting the construction of bridges; but the numerous examples still remaining testify the great skill of the

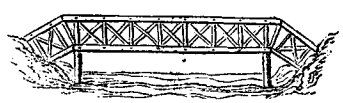
Roman engineers and builders in this branch of art. The following account is consequently derived from observation of existing examples, and not from written authorities. The causeway (*via, agger*) is uniformly laid down, like the roads, with large masses of polygonal stones, flanked on each side with a raised trottoir (*crepido*) or pavement for foot-passengers, and enclosed on each side by a low parapet wall (*pluteus*), but not formed of open balustrades, as is the more common practice at the present day. A gateway (*porta*), which might be closed by a bar or portcullis (*cataracta*), is frequently erected at one end of the bridge (see the woodcut *s.* CATARACTA, 2.), or an ornamental archway (*fornix*), which might also be converted to the same use, is sometimes situated in the



centre, or at each end, as in the annexed example, representing the bridge at St. Chamas in its present state. The line of some bridges is nearly horizontal, of others which span a torrent stream, very much hog-backed, with an extremely sharp ascent and declivity. The arches are in all cases nearly semicircular, and sometimes of great span. A single remaining one at Narni is 150 feet wide, springing from a pier at the height of 100 feet from the river below. The bridge built by Augustus at Rimini, which Palladio regarded as the finest model he had seen, contains seven arches, and is horizontal in the centre, but has a slight divergence on each of its ends.

2. (γέφυρα). The original Greek bridge, as the name imports, was nothing more than a dam or mound of earth, forming a raised causeway, such as we use in localities subject to inundations; the smallness of the rivers or streams in that country rendering them for the most part fordable, or easily crossed by a few planks. Hence the art of bridge-building, like that of road-making and drainage, owes its perfection to the Romans, who were the first people to make an extensive use of the arch, and consequently those which are enumerated as regular bridges of any length in Greece (Plin. *H. N.* iv. 1. *Ib.* 21.) may be fairly believed to have been executed after the Roman conquest.

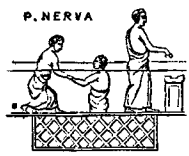
3. *Pons sublicius.* A *timber bridge,*



upon piles of wood; frequently constructed for a temporary purpose, such as the passage of an army across a stream. Numerous specimens are in consequence exhibited on the columns of Trajan and Antoninus, from which latter the annexed illustration is taken. The famous *sublician bridge* at Rome, when rebuilt after its destruction in the war with Porsena, was constructed without nails, in order that the timbers might be taken to pieces, and replaced again whenever occasion required that the communication should be interrupted or re-opened. Liv. i. 33. Plin. *H. N.* xxxvi. 23.

4. *Pons suffragiorum.* A temporary bridge of planks erected during the Roman comitia, over which the voters passed one by one as they came out from the *septum*, to cast their votes (*tabellæ*) into the box (*cista*) (Cic. *Att.* i. 14. Ov. *Fast.* v. 634.). The object was to prevent fraud, tumult, and intimidation, and

to secure, as far as possible, freedom of action to the voter, who received his ball from an officer stationed at one end of the bridge, over which he then crossed to the opposite extremity, where the balloting box was placed, and having deposited his vote, passed out. These particulars are all expressed in the illustration, from a consular coin, which shows part of the railing enclosing the *septum*, one voter receiving a ballot, and another in the act of depositing one in the box.



5. (*ἐπιβάθρα, ἀποβάθρα*). A bridge formed by a broad plank laid from the shore to a vessel, over which the crew and passengers embarked or disembarked (Virg. *Æn.* x. 288.). The illustration represents a bridge

of this description, from a painting in the Nasonian sepulchre near Rome, by means of which a horseman is escaping from the pursuit of a tiger, which other persons in the original composition are hunting.

6. The deck of a vessel upon

which towers and military engines were erected, as in the annexed example from a marble bas-relief. Tac. *Ann.* ii. 6.

7. A *drawbridge*, let down from the upper story of a moveable tower, or any other elevated object, during sieges, over which the attacking party could pass on to the ramparts without the aid of scaling ladders. Tac. *Ann.* iv. 51. Suet. *Aug.* 20. Veg. *Mil.* iv. 21.

8. A *viaduct* over a ravine, or between any two points of eminence, such as that which Caligula built to make a direct communication between the Palatine and Capitoline hills. Suet. *Cal.* 22. Xen. *Anab.* vi. 5. 22.

PONTIC'ULUS. Diminutive of PONS. Cic. *Tusc.* v. 10.

PONT'IFEX (*γεφυροποιός*). A *pontiff;* that is, a member of the principal order of Roman priests, to whom the superintendence of the state religion and its ceremonies was entrusted. The head of the order was styled "chief pontiff" (*Pontifex Maximus, ἱεροφάντης*). On coins and marbles the pontiffs are distinguished by the following implements of worship, placed as symbols by their sides:—the *simpulum*, *securis*, *apex*, and an aspersoir, or whisk for sprinkling the lustral water, designated *aspergillum* by modern writers; but the real Latin name of which has not come down to us. The chief pontiff is in most instances accompanied with the adjunct of a *simpulum* only; though sometimes a *securis* or a *secespita* is added.

PONTO. A large flat-bottomed craft, more especially employed by the Gauls (Cæs. *B. C.* iii. 29.), and intended for the transport of passen-

gers, soldiers, or cattle, across rivers (Paul. *Dig.* 8. 3. 38. Isidor. *Orig.* xix. 1. 24.). The example is from a painting in the Nasonian sepulchre; and the illustration on the opposite

column exhibits a man on horseback entering a vessel of the nature described.

2. A *pontoon*, formed by a flooring of planks laid between two boats with sharp heads (*lintres*), so as to form a floating bridge for transport across a river. It was attached by a running rope, sliding on a transverse one, stretched over-head athwart the stream, and thus driven over by the simple action of the current, as still seen on the Po, Tiber, and other large rivers. Auson. *Idyll.* xii. 20.

POPA (*θύτης*). The minister who conducted a victim to the altar, and knocked it down with a mallet, or with the bluff side of an axe, as contradistinguished from the *cultrarius*, who despatched it with the sacrificial knife. He wore a short apron or kilt from the waist to the knees (whence styled *succinctus*. Suet. *Cal.* 32. Prop. iv. 3. 62.); the upper part of his person being naked, as in the annexed example from a Roman bas-relief. The manner of giving the blow is shown by the illustration *s.* VICTIMARII.

POP'ANUM (*πόπανον*). A flat round cake used at sacrifices. Juv. vi. 541. Aristoph. *Thesm.* 285. Suidas.

POPI'NA (*ὀψοπωλεῖον*). An eating-house, cook's-shop, or tavern, in which ready-dressed victuals were sold, as contradistinguished from *caupona*, which was more particularly established for the sale of liquors, though the master of a *popina* also drew wine for his customers. (Plaut. *Pœn.* iv. 2. 13. Cic. *Phil.* ii. 28. Mart. i. 42.) It was customary to display some dainties and choice viands in the windows of these eating-houses, deposited in glass bottles filled with water, in order to magnify their size and entice customers. Macrob. *Sat.* vii. 14.

POPINA'RIUS. The owner or keeper of an eating-house (*popina*). Lamprid. *Alex. Sev.* 49.

POPINA'TOR. Same as preceding. Macrob. *Sat.* vii. 14.

POPI'NO. Literally, one who frequents taverns and eating-houses (*popinæ*); thence, by implication, a glutton, debauchee, or person of disorderly habits, because such places were chiefly resorted to by people of low rank, or of idle and dissolute character. Hor. *Sat.* ii. 7. 39. Suet. *Gramm.* 15.

PORCA. The ridge between two furrows in ploughed land. Varro, *L. L.* v. 39. Id. *R. R.* i. 29. 2.

PORCA'RIUS (*συβώτης*). A *swineherd*. Firm. Matth. iii. 6. 6.

PORCINA'RIUS. A *pork-butcher*. Plaut. *Capt.* iv. 3. 5.

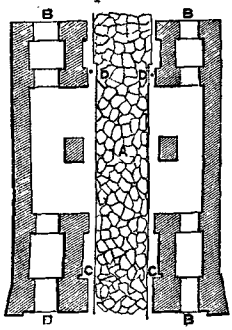
PORCULA'TOR. One who breeds and fattens pigs. Varro, *R. R.* ii. 4. 1. Columell. vii. 9. 12.

PORCULE'TUM. A piece of land divided into ridges and furrows by the plough. Plin. *H. N.* xvii. 35. § 9.

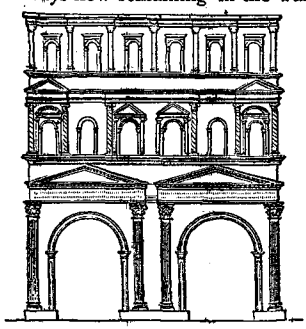
POR'CULUS. (Cato, *R. R.* xix. 2.) A particular part or member belonging to a wine and oil press (*torcular*), the exact nature of which cannot be ascertained from the single passage of Varro in which it is mentioned.

PORTA (*πύλη*). The *gate* of any large enclosure or set of buildings, as opposed to *janua* and *ostium*, the *door* of a house; and especially the gate of a fortified place, of a citadel, or of a city. The annexed engraving, representing the ground-plan of the principal entrance to Pompeii from Herculaneum, will explain the usual system adopted by the ancients for structures of this nature. It consists of a central archway over the main road (A) for carriages, and two lateral ones (BB) for foot passengers, each of which was closed by a smaller gate. Under the arch which faced the open country (at the bottom of our engraving), there was no gate, but instead of it a portcullis (*cataracta*),

the grooves for which are visible in the walls at the points marked CC on



the plan. The gates were situated at the opposite extremity of the pile, nearest the town, as testified by the sockets in the pavement (DD), in which the pivots (*cardines*) of each valve turned. Both the lateral entrances were vaulted over head, throughout their whole length; but the central roadway was only covered at its two extremities, thus leaving an open space or barbican (A) between the portcullis and gate open to the sky, through which the defenders of the position could pour their missiles from the upper stories of the interior upon their assailants, if they should succeed in forcing an entrance beyond the portcullis and into the barbican. The entire front was further covered with an attic, adapted for purposes of defence, or containing chambers for the administration of justice and the business of civil government, as in the magnificent entrance gate to the city of Verona, represented by the following woodcut, which is constructed with two carriage-ways, one for entering the city, the other for going out, but is not provided with separate gangways for foot-passengers. Other examples, still in existence, have only a single thoroughfare serving both for horses, carriages, and pedestrians, flanked with lateral towers (Cæs. *B. C.* viii. 9. Virg. *Æn.* vi. 552—554), as is the case with all the old gateways now remaining in the walls

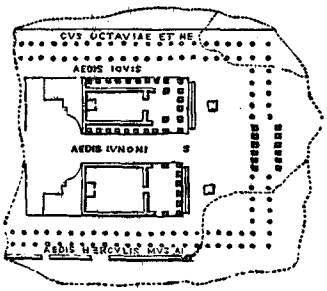


of Rome, of which an example is given in the illustration *s.* FENESTRA, 3., though the entrance itself is now blocked up by a modern lean-to.

2. *Porta pompæ.* The gate through which the Circensian procession entered the Circus. (Auson. *Ep.* xviii. 12.) It was situated in the centre of the straight end of the building, with the stalls for the horses arranged on each side of it. See the ground-plan at p. 165., on which it is marked H, and the illustration *s.* OPPIDUM, where it is shown in elevation.

PORTICUS (στοά). A *portico* or *colonnade*, comprising a long narrow walk covered by a roof supported upon columns, which thus afforded the advantage of a free circulation of air, and, at the same time, protection against the heat of the sun and humidity of the atmosphere. Structures of this kind originated with the Greeks, but were extensively adopted by the Romans, being constructed with great magnificence by the natives of both those countries, and employed either as adjuncts to their villas and palatial residences, or as public buildings for the convenience and resort of the population, in which case they became places of general rendezvous, furnished with seats and decorated with objects of art to increase their splendour and attractions. (Cic. *Att.* iv. 16. Id.

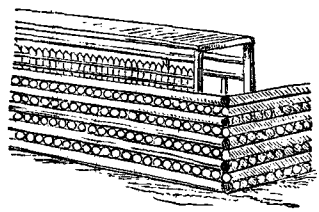
Dom. 44. Suet. *Aug.* 29. Id. *Cal.* 37.). The illustration, from the



marble map of Rome, represents the ground-plan of a portion of the magnificent portico of Octavia, built by Augustus, with the temples of Jupiter and Juno within its precincts. The principal entrance, marked by the double row of six columns (on the right hand of the engraving), which support a pediment of marble like the *pronaos* of a temple, is still in existence, but much embarrassed by subsequent repairs and modern buildings. Colonnades of the same character were also frequently annexed to the side of a cloister (*crypta*); so that the concourse frequenting them could retire to a more sheltered spot, whenever the excess of heat or cold induced them; of this, an example is exhibited under the word CRYPTA.

2. A covered *gallery* in an amphitheatre (Calpurn. *Ecl.* vii. 47.) for the occupation of the poorest classes; situated at the very top of the edifice, and furnished with a row of columns in front to support its roof, as shown by the woodcut at p. 29., which exhibits a restoration of the upper gallery to the amphitheatre at Pola, from the traces it has left, and those of the Coliseum at Rome.

3. A long wooden *shed* or gallery covered by a roof, but entirely or partially open at the sides, constructed over an *agger* (Cæs. *B. C.* ii. 2.), as in the annexed example from the column of Trajan, to protect the men employed upon it; or in general to



shelter anything placed under it, such as a row of bee-hives, &c., from the cold and rain. Columell. ix. 7. 4.

PORTI'SCULUS. A *truncheon* or *hammer*, with which the officer (*pausarius*) who gave out the chaunt (*celeusma*) to the rowers on board

ship, beat the time to keep them in stroke (Ennius and Laber. *ap.* Non. *s. v.* p. 151. Cato *ap.* Fest. *s. v.* Plaut. *As.* iii. 1. 14.). In the illustration, from the Vatican Virgil, it is seen in the right hand of the figure sitting in the stern of the vessel.

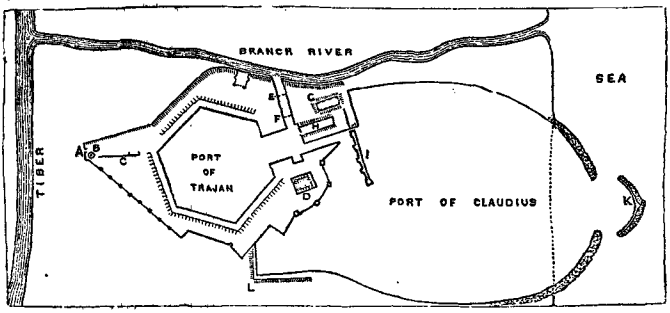
PORTITOR (ἐλλιμενιστής). A *custom-house officer;* employed by the *publicani*, who leased the *portorium*, or duties levied upon exports, imports, and transit dues, to examine the goods of merchants and travellers. As the duty was an annoying one, and often exercised with harshness and incivility, these officers were extremely unpopular. Cic. *Off.* i. 42. Non. *s. v.* p. 24.

PORTULA (πυλίς, ῥινοπύλη). Diminutive of PORTA; and especially a *wicket gate* opening in a valve of the larger one, in order to admit passengers after the gates had been shut at night. Liv. xxv. 9. Compare Polyb. viii. 2.

PORTUS. A *port* or *harbour* for the shelter and reception of shipping; as a place of refuge against stress of weather or an enemy's fleet, as well as a dock for the lading and unlading of merchandize. The term likewise includes a natural haven, as well as an artificial basin, formed and fortified by human ingenuity and labour. The first of these needs no explanation; but the latter is of sufficient importance to demand some account of its general plan and manner of construction, as works of this kind occupy a prominent place amongst those labours of the ancients which were dedicated to public utility.

Both the Greeks and Romans appear to have laid out their ports upon the same general plan, with scarcely any difference in the details, as testified by numerous remains still to be seen in both countries. They consist of an outer basin (λιμήν of the Greeks) with one or more inner ones (Greek ὅρμος), connected by a waterway; and are mostly situated near the mouth of a river, or in a creek of the sea. The entrance to the harbour is protected by a breakwater in advance of the mole, upon which stood a light-house and towers of fortification, and chains or booms were upon emergency drawn across this entrance to prevent the ingress of a hostile fleet. The mole was constructed upon arches in order to counteract the natural tendency of artificial ports to fill themselves up by a deposit of sand or shingle, a sufficient calm being procured inside by means of flood-gates hanging from the piers. Moles so formed may be seen at Eleusis; are represented on Roman medals, in Pompeian paintings, and the Vatican Virgil. Within the harbour was a broad way or quay supported by a wall of masonry, and backed by magazines for warehousing goods, a market place, the harbour-master's residence, and a temple, mostly dedicated to Venus, in allusion to the element from which that goddess is fabled to have sprung. Flights of stairs conducted from the quay to the water's edge; and columns were placed as mooring posts at regular intervals all round the port; or, instead of them, large rings (*ansae*) were affixed to the wall of the quay, each of which was regularly numbered, so that every vessel, as it entered, was compelled to take up its proper station. The whole of the buildings were furthermore enclosed by an outer wall and fortifications, admitting ingress from the land side through a gate strongly defended, like the entrance to a fortress. This description will be readily understood by an inspection of the following illustration, which exhibits a ground plan of the port of Ostia, at the mouth of the Tiber, from a minute survey taken by the Venetian architect Labacco in the 16th century, when the remains were not so much dilapidated as they now are, nor the site itself so completely filled up with mud and deposits, which now conceal such vestiges as were then apparent. The outer and larger harbour was constructed by the Emperor Claudius; the inner and smaller basin by Trajan. A. The entrance gate from the land side, flanked by fortified towers. B. A temple. C. An aqueduct which supplied the port with fresh water. D. The residence of the harbour-master, in a situation which commands a view of both ports. E F. Two bridges over a canal which communicates both with the Tiber and the sea, through the branch river on the top of the plan. It is likewise believed that the waterway under one, or perhaps both, of these bridges was closed by a floodgate. G. A large open square surrounded by magazines, and probably serving as a forum or market, and place of rendezvous for the merchants, and captains of vessels, &c. H. A small dock, also surrounded by storehouses, which from the narrowness of its entrance, and its position

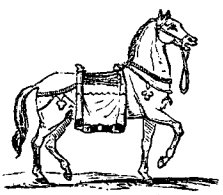
upon the canal leading into the branch river, appears to have been intended for the coasters and smaller trading vessels of the country. I. A breakwater against the entrance to the inner harbour. K. The breakwater which protected the mouth of the Claudian port. Vestiges of the custom houses and magazines all round the quay of the inner port and on the side adjacent to the branch river are indicated upon the plan. Round the port of Claudius only a few could be traced, which are marked L.; but they were doubtless much more extensive in the original



design. The dotted line on the right side of the engraving shows the point to which the sea extended when the survey was taken.

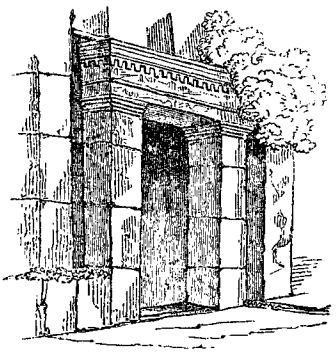
POSCA (*ὀξύκρατον*). An ordinary drink amongst the lower classes of the Roman people, slaves, and soldiers on service; consisting of water and sour wine or vinegar, with eggs beat up in it. Plaut. *Mil.* iii. 2. 23. Suet. *Vit.* 12. Spart. *Hadr.* 10.

POSTILE'NA (*ὑπουρίς*). A *crupper*, or *breeching* for riding and pack horses; made of leather, or of wood bent into a semi-circular form (Plaut. *Cas.* i. 1. 36.), so as to embrace the hind quarters of the animal, round which it passed from the back part of the saddle pad, which it thus prevented from sliding forwards, as the *antilena* or breast strap did from shifting backwards.



The illustration is copied from the arch of Septimius Severus.

POSTIS (*παραστάς, σταθμός*). The *jamb* of a door case; *i. e.* an upright pillar, or a post, one of which is placed on each side of a door-way, resting upon the sill and supporting the lintel overhead, as shown by the annexed cut representing a stone door-case, now remaining in one of the

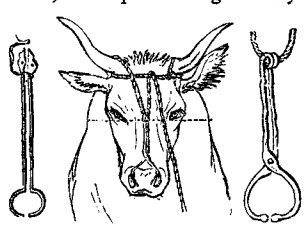


streets of Pompeii. Cic. *Att.* iii. 15.

Ov. *Am.* ii. 1. 27. Val. Max. ix. 12. 6. Vitruv. iv. 6.

2. The poets apply the word in a more indefinite sense; sometimes using it for the door itself (*foris*), or one of its valves, or for the style (*scapus cardinalis*) forming the pivot (*cardo*) on which the leaf revolved.

POST'OMIS. An instrument employed for the same purpose as the *twitch* is by our grooms and farriers, to hold a horse by the nose, in order to keep him perfectly still and tractable, whilst being handled, or dressed, or submitted to any nice operation (Non. *s. v.* p. 22). It was made with two branches ending in semicircular prongs, like a pair of pincers, the ends of which, being inserted in the nostrils, were pressed together by a



cord fastened round the opposite extremity of the instrument. A contrivance of the same kind is used at the present day in some parts of England for leading bulls about, the pincers being found to tame their courage most completely; and in Tuscany, for draught oxen, in the manner exhibited by the annexed illustration. The figure on the left hand represents an ancient *postomis*, from a bas-relief discovered in the south of France, on which two veterinaries are exhibited in the acts of bleeding and clipping horses; the one on the right the modern instrument now used in Italy; and the centre part shows the manner in which it is fastened on the beast, one of the round ends being fixed in each nostril, and the handle turned up against the forehead, where it is kept in place by means of a rope fastened round the horns, and running through a ring at the top, which makes the pincers nip whenever it is pulled. The illustration will also explain an allusion of Lucilius (*ap.* Non. *l. c.*), who characterizes a tippler by saying that the wine cup was always at his nose, which he therefore likens to a *postomis*.

POSTSCE'NIUM. That part of a Roman theatre which lies behind the scenes (*scena*), to which the actors withdrew from the stage to make any change in their costume, or perform such actions as required to be concealed from the spectators. Lucret. iv. 1179. See the ground-plan *s.* THEATRUM ROMANUM, on which it is marked E E.

POSTSIGNA'NI. The soldiers drawn up in the second and third lines of a battle array; that is, behind the front ranks in which the standards (*signa*) were placed. Frontin. *Strat.* ii. 3. 17. Ammian. xxiv. 6.

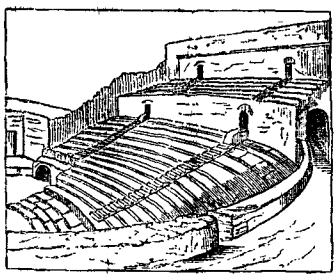
POSTULATIC'II. Gladiators exhibited over and above the regular numbers advertised for the show, in order to gratify the demands (*postulata*) of the people. Senec. *Ep.* vii.

PRÆCEN'TOR. The leader of a choral band. Apul. *de Mund.* p. 749.

PRÆ'CIA. A crier who preceded the *Flamines* on holy days, and ordered the people to cease from work whilst a procession passed, lest the sacred rites should be profaned by the priest setting eyes upon a person engaged in manual labour, which was regarded in the light of a pollution. Festus, *s. v.* Serv. *ad* Virg. *Georg.* i. 268.

PRÆCINC'TIO (διάζωμα). A wide *landing place*, or *lobby*, in the *interior* of a theatre and amphitheatre, running all round the circle of the *cavea* at the top of each *mœnianum*, or tier of seats (Vitruv. v. 3. 4. Compare ii. 8. 11.). The general design of these lobbies will be understood

by referring to the plan of the theatre at Herculaneum introduced *s.* THEATRUM ROMANUM, a portion of which is shown in elevation by the wood-



cut annexed, which contains the corresponding parts of three *præcinctiones*. Their use was to enable the spectator when he entered the theatre to reach his own seat without incommoding those who had arrived before him. If, for instance, he entered by the furthest of the small doors (*vomitoria*) in the illustration, whilst the number of his seat happened to be in the compartment (*cavea*) nearest to the reader, he walked round the *præcinctio* until he reached the nearer flight of stairs (*scalæ*), which he descended until he came to the row of seats (*gradus*) where his place was numbered, thus having to pass only those few persons who might be sitting between the staircase and the stall belonging to him.

PRÆCLA'VIUM. That portion of a piece of cloth intended to be decorated with the purple stripe (*clavus*), which was woven before or without the stripe (Non. *s. v.*). It was made of white wool, and when completed the coloured threads were taken up, and woven into the fabric, as is clear from a passage of Afranius (*ap.* Non. *l. c.*) :—*mea nutrix, surge, si vis, profer, purpuram, præclavium textum est.*

PRÆ'CO. A *public crier;* employed by the Romans for many purposes—in a court of justice to summon the plaintiff and defendant, announce the names of the parties, proclaim the sentence, &c.; at the comitia to call up the centuries to vote, proclaim the vote of each century, and the names of the persons elected; at auctions to call the articles put up for sale, announce the biddings, &c.; at the public games, where they summoned the people to attend and proclaimed the names of the successful competitors; at the public assemblies, where they were employed to keep silence and preserve order; and at solemn funerals (*funera indictiva*), when they went round the city inviting the people to attend, of which the annexed figure affords an example, from a Roman bas-relief, in which he is represented with his long trumpet at the head of a funeral procession; and, finally, as a town crier, who cried lost property through the district. Plaut. Cic. Liv. Hor. &c.

PRÆFEC'TI. Twelve officers in a Roman *corps d'armée* appointed by the consuls to take the command of the contingent of troops furnished by the allies, in which they enjoyed the same rank and authority as the *tribuni* in the Roman legions. Cæs. *B. G.* iii. 7. *Ib.* i. 39. Sall. *Jug.* 50.

2. When used with reference to the armies of foreign nations the Latin writers apply the term in a sense which we might translate, "generals of division," who acted under the commander-in-chief. Nepos, *Alc.* 5. Id. *Ages.* 2.

3. *Præfectus equitum.* The general who commanded the cavalry of a *corps d'armée.* Hirt. *B. G.* viii. 12.

4. *Præfectus legionis.* A title adopted under the empire, to designate, as is supposed, the officer previously styled *legatus legionis,* or

legionis præpositus; that is, who had the chief command over one legion. including both the cavalry and infantry composing it. Tac. *Hist.* i. 82. Compare Veg. *Mil.* 9.

5. *Præfectus castrorum.* An officer appointed to every Roman legion, whose duty it was to select the site for a camp, procure the necessary materials for forming it, superintend the construction of its defences, and take charge of the baggage belonging to his legion, the sick and wounded, the commissariat stores and military engines. Veg. *Mil.* ii. 10. Tac. *Ann.* xiv. 37. Vell. ii. 119. 4.

6. *Præfectus classis.* During the republic, an officer who commanded a fleet in active service, under the auspices of the consuls, by whom he was appointed (Liv. xxvi. 48. Flor. iii. 7.). But during the empire the same title was given to two admirals in permanent employ, and appointed by the emperor, one of whom commanded the fleet stationed at Ravenna to guard the Adriatic coast; the other at Misenum for the Mediterranean side. Suet. *Aug.* 49. Tac. *Hist.* iii. 12. Veg. *Mil.* iv. 32.

7. *Præfectus navis.* The captain of a ship of war. Liv. xxxvi. 44. Flor. ii. 5.

8. *Præfectus fabrum.* In the army an officer who directed and commanded the armourers, carpenters, and engineers who constructed the military machines employed in warfare (Nep. *Att.* 12. Cæs. *B. C.* i. 24. Veg. *Mil.* ii. 11.). In civil life, the same title was given to the master of a company of smiths, carpenters, and similar trades (*fabri*). Inscript. *ap.* Orelli. 3428.

9. *Præfectus prætorio.* The commander of the Prætorian guards; an officer first appointed by Augustus, and only employed in a military capacity; but subsequently invested both with civil and military authority to a very great extent, so that he became the second person in the realm, and possessed powers almost as extensive as the Emperor himself. Tac. *Ann.* i. 24.

10. *Præfectus vigilum.* The commander of the watchmen or urban guard, whose duty it was to protect the citizens from robbery, housebreaking, fire, &c. Suet. *Aug.* 30. Paul. *Dig.* i. 15. 3.

11. *Præfectus urbis.* The præfect or governor of the city; a magistrate originally appointed, when occasion required, to take charge of the city in the absence of the king or consuls; but he became a permanent officer with a certain jurisdiction under the empire. Suet. *Aug.* 33. 37. Tac. *Ann.* vi. 10. 11.

12. *Præfectus ærarii.* An officer first created under the empire as the guardian of the public treasury, who performed the duties previously entrusted to the quæstors, or to the *tribuni ærarii.* Tac. *Ann.* xiii. 28. and 29. Plin. *Ep.* v. 15. 5.

13. *Præfectus annonæ.* An officer appointed, during the republican period only upon extraordinary emergencies of scarcity, to regulate the corn market, procure supplies, and fix the price at which it should be sold; but under the emperors he became a permanent officer, elected for similar purposes, and ranked as one of the ordinary magistrates. Liv. iv. 12. Tac. *Ann.* i. 7. *Ib.* xi. 31.

PRÆFERIC'ULUM. A metal vase, without any handle, and widely open above, like the *pelvis*, employed for holding the sacred utensils which were carried in procession at certain religious solemnities. Festus, *s. v.*

PRÆFICÆ. Women hired to act as mourners in the funeral processions of wealthy individuals. (Lucil. and Varro *ap.* Non. *s. v.* p. 67. Plaut. *Truc.* ii. 6. 14.) They preceded the corpse, making every external demonstration of poignant grief, with bare heads and dishevelled hair, weeping aloud, and chanting a funeral dirge, or singing the praises of the deceased; as exhibited by the annexed figures from a marble sarco-

phagus, on which the funeral of Meleager is represented. This singu-

lar custom is still observed in two districts of Italy, at Canalo and at Agnara, both in the diocese of Gerace, where women, termed *ripetitrici*, that is, *rehearsers*, perform similar offices for the dead. Ficoroni, *Vestig. Rom.* part ii. p. 77.

PRÆFUR'NIUM. The mouth of a furnace in a kiln (*fornax*), or to the heating chamber (*hypocausis*) of a set of baths; that is, the narrow passage or gully opening into the furnace through which the fuel was introduced. (Cato, *R. R.* 38. 1. Vitruv. v. 10. 2. Id. vii. 10.) It is shown in the annexed wood-cut, representing the remains of a Roman pottery-kiln, discovered near Castor

in Northamptonshire, by the dark archway at the bottom of the engraving, behind which the circular furnace is placed.

PRÆGUSTA'TOR (προγευστής). A slave commissioned to taste the dishes at table before they were presented to his master; to discover if they were properly seasoned, and, more especially, as a safeguard against secret poison. The office was of Oriental origin, but adopted by the Greeks and Romans as luxury increased and morals declined. Suet. *Claud.* 44. Tac. *Ann.* xii. 66. Plin. *H. N.* xxi. 9. Xen. *Cyr.* i. 3.

PRÆLUM. See PRELUM.

PRÆPILA'TUS (with the antepenult short), (σφαιρωτός, ἐσφαιρωμένος) designates a weapon for thrusting, which has its point muffled with a button or ball (*pila*), like our foils, to prevent it from inflicting wounds, whilst the soldiers were learning their exercises, or exhibiting in sham-fights and reviews. Liv. xxvi. 51. Hirt. *B. Afr.* 72. Quint. v. 12. 17. Xen. *Eq.* viii. 10. Polyb. x. 20.

2. *Præpilatus* (with the antepenult long), which is derived from *pilum*, means simply *discharged*. Ammian. xxiv. 6. 10. Compare xvi. 12. 36.

PRÆSE'PES, -E'PIS, -E'PIA, -E'PE, and -E'PIUM. Literally, any place which is protected in front by a hedge or a fence; whence referred to a *pen* for sheep (Varro, *R. R.* ii. 2. 19.); a *stall* for cattle (Cato, *R. R.* 14. 1.); a *stable* for horses (Virg. *Æn.* vii. 275.); and the *manger* in a stall or stable (Suet. *Cal.* 55. Columell. i. 6. 6.), for which the technical name is PATENA, under which an illustration is given.

PRÆSTIGIA'TOR (θαυματοποιός). One who practises sleights of hand; a *conjurer* or *juggler*. Senec. *Ep.* 45 Front. *de Or. Ep.* 1. ed. A. Maio.

PRÆSTIGIA'TRIX. A female juggler. Plaut. *Amph.* ii. 2. 159.

PRÆSUL. Literally, one who jumps or dances before others (Cic. *Div.* i. 26.), whence used as a title for the chief of the Salii, who danced annually through the city, exhibiting the sacred shields (*ancilia*) to the multitude. Capitol. *Marc. Antonin.* 4.

PRÆTEX'TA. See TOGA.

PRÆTEXTA'TUS. Wearing the TOGA PRÆTEXTA, as explained under that word.

PRÆTOR (στρατηγός, ἐξαπέλεκυς. Polyb. iii. 106.). A prætor; the title of one of the civil magistrates of Rome, who ranked next to the consuls; first created A.U.C. 388. to administer justice in the city, under the pretence that the constant wars obliged both the consuls to absent themselves at the head of an army, but, in reality, to recompense the patrician families, to which the prætorship was at first confined, for the concession which had been extorted from them, of sharing the consulate with men of plebeian extraction. He wore the *toga prætexta*, had the privilege of a *sella curulis*, and was attended by six lictors. At first only one prætor was appointed, but the number was subsequently increased to four by Sulla, eight by Julius, and to sixteen by Augustus Cæsar.

2. (στρατηγός). As the word in its literal sense means simply a person who takes the precedence of others, it was at first employed in a more general sense to designate a person who acted as chief, or had a command over subordinates; thus, in early times, the military consul was styled *prætor* (Liv. iii. 55. vii. 3.); and the same title was also frequently used to distinguish the commander or general-in-chief of a foreign army. Cic. *Div.* i. 54. *Inv.* i. 33.

PRÆTORIA'NI. The prætorian guards, a standing body of troops created by Augustus as a body-guard, in imitation of the more ancient prætorian cohort (*cohors prætoria*), and continued under the succeeding emperors until the time of Constantine, by whom they were suppressed, and their stationary camp at Rome broken up. (Tac. *Hist.* ii. 44. Plin. *H. N.* vi. 35. Aurel. Vict. *Cæs.* 40.) Although the arms and accoutrements of these troops cannot be declared with positive assurance, yet there are good grounds for believing that the annexed figure from the column of Trajan represents a soldier of the corps in question; because soldiers equipped in the same manner are commonly seen on the columns and triumphal arches in immediate attendance on the emperor's person; or forming parties sent out to reconnoitre the country and movements of the enemy, which was one of the duties appertaining to these guards, as may be inferred from Suetonius (*Tib.* 60.); and they are never represented as performing any of the ordinary labours of the legionary soldiers, such as digging trenches, felling timber, making fortifications, &c.

2. *Equites prætoriani.* The cavalry which formed part of the prætorian guard. (Suet. *Cal.* 45. Id. *Claud.* 21.) The illustration is copied from

the column of Trajan; and it will be observed that the character of the body armour as well as the form and device of the shield, resembles in every respect those of the preceding figure, thus constituting an additional ground for the belief that both these men were intended for prætorians.

PRÆTO'RIUM (στρατηγεῖον).

The tent of the general-in-chief or commander of an army (see the wood-cut p. 126, where it is numbered 1.); so termed because the consul who had the chief command was in early days styled *prætor*. Liv. x. 33. Id. vii. 12.

2. The residence of the governor of a province, at which he administered justice (Cic. *Verr.* ii. 4. 28. *Ib.* ii. 3. 35.); whence transferred to the palace of any king or prince. Juv. x. 161.

3. Latterly the same designation was also given to the splendid country villas of the noble and wealthy Romans, which were built with so much expense and luxury under the imperial period. Suet. *Aug.* 72. Id. *Tib.* 39. Stat. *Sylv.* i. 3. 25.

PRAN'DIUM (ἄριστον). A meal taken about the middle of the day (Suet. *Claud.* 34.), between the hours of breakfast (*jentaculum*) and dinner (*cœna*), (Suet. *Vit.* 13.), which we might translate a *luncheon*, or an *early dinner*, according to the nature and quantity of food set out for the purpose; for it was sometimes a very slight and simple meal, intended merely to stay the stomach from long fasting (Hor. *Sat.* i. 6. 27.), consisting of bread and cheese, without meat or wine, and not served upon a table regularly set out (Celsus, i. 3. Senec. *Ep.* 83. Mart. xiii. 30.); but persons fond of indulging their appetites used to set out a regular meal of delicacies (Cic. *Phil.* ii. 39.), like our *hot luncheons*, and even take their wine after it. Plaut. *Men.* 1. 2. 61. Mart. iv. 90.

PRASINIA'NI. Persons who backed the *green party* (*factio prasina*) at the races of the Circus (Pet. *Sat.* 70. 10. Capitol. *Ver.* 6. The drivers in the Circensian games were divided into four parties, each of which was distinguished by a tunic of different colours, white, red, green, and blue, termed respectively *alba*, *russata*, *prasina*, *veneta*, after which their supporters and backers received a corresponding name.

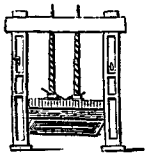
PRAS'INUS. A driver (*auriga*) in the Circensian races, who wore a green-coloured tunic, and belonged to the green party, as explained in the last word. Suet. *Cal.* 55. Id. *Nero*, 22.

PRECA'TIO. A praying, or offering of prayers (*preces*), to the divinities more especially. (Doederl. ii. 129. Liv. xxxi. 5. Compare xxxviii. 43. where a distinction between *adoratio*, *precatio*, and *supplicatio*, is pointedly made. The attitude of prayer adopted by the Greeks and early Romans was an erect posture, with both the arms extended upwards (ὑπτιάσματα χερῶν. Aesch. *Prom.* 1041. *Tendoque supinas Ad cœlum cum voce manus.* Virg. *Æn.* iii. 176. Hor. *Carm.* iii. 23. 1.), and the hands brought near together with the palms wide open (*pandere palmas*, Lucret. v. 1199.), as exhibited by the preceding figure, representing Anchises in the Vatican Virgil. But after the introduction of Christianity, and in general during the imperial period, the arms, instead of being brought together, were thrown wide apart in the attitude of prayer, though the posture still continued to be an erect one, as shown by the annexed figure, from a painting in a Christian sepulchre near Rome. The same posture is exhibited on numerous Imperial medals with the inscription PIETAS upon them, and by a statue of Livia in the Vatican collection. *Mus. Pio-Clem.* ii. 47.

PRE'LUM. The *press-beam* for squeezing the juice out of grapes or olives (Vitruv. vi. 9. 3. Serv. *ad* Virg. *Georg.* ii. 241. Hor. *Carm.* i. 20. 9.); whence also put for the machine or press itself (TORCULAR); under which term the nature and action of the object is fully explained and illustrated.

2. The press-beam in a press for clothes, linen, or paper (Mart. ii. 46. 3. Plin. *H. N.* xiii. 23.), as exemplified by the following wood-cut.

PRESSO'RIUM. A *clothes-press* (Ammian. xxviii. 4. 19. *solutis pressorius vestes diligenter explorat.* Compare Senec. *Tranquill.* 1.). The example, from a painting in the fullers' establishment at Pompeii, exhibits a machine precisely the same as those now employed for similar purposes,



worked by a screw (*cochlea*) acting upon a press-beam (*prelum*), which flattens down the folds of cloth laid under it, and against the board on which they are placed.

PRIMIPILA'RIS. The title retained as an honorary distinction by an officer who had enjoyed the rank of chief centurion of the first maniple of the *triarii*, *after* he had received his discharge. Quint. vi. 3. 92. Suet. *Cal.* 35. and 38.

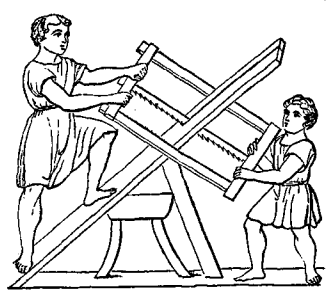
PRIMIPILA'RIUS. Same as preceding. Senec. *Const. Sap.* 18.

PRIMIPI'LUS. The first centurion of the first maniple of the *triarii*. He was entrusted with the charge of the eagle, had the right of attending the council of general officers, and took a command in the field in the absence of the tribune. Veg. *Mil.* ii. 8. Cæs. *B. G.* ii. 25. Val. Max. i. 6. 11.

PRIN'CIPES. A body of heavy-armed infantry soldiers, who formed the second of the three classes into which the Roman legion was originally divided. It is supposed, from the name they bore, that in the earliest times the *principes* were placed in the first line of the battle array; but subsequently they were drawn up in the second line, between the *hastati* and the *triarii*, and they continued to occupy this position until the latter end of the republic, when the custom was introduced of arraying the army by cohorts, which did away with the primitive distinctions between the *hastati*, *principes*, and *triarii*, and reduced them all to uniformity in rank and accoutrements. Liv. viii. 8. Compare HASTATI and the illustration there given.

PRINCIP'IA (plural of *principium*). The *head quarters* in a Roman camp; comprising that portion of it where the tents of the general officers were situated, and the space in front of them where the legionary standards were erected, harangues addressed to the soldiery, justice administered, and the sacrifice performed. Liv. vii. 12. Id. xxviii. 24. Tac. *Hist.* iii. 13. and woodcut *s.* CASTRA.

PRISTA (πριστήρ). A *sawyer* (Plin. *H. N.* xxxiv. 19. § 3). The illustration is from a terra-cotta vase,



of Etruscan or primitive Italian workmanship; which shows the use of a frame saw, and a simple method of supporting the timber to be cut by means of a stand and prop, without a regular saw pit.

PRISTIS. See PISTRIX.

PROCŒ'TON (προκοιτών). An *ante-chamber* (Plin. Ep. ii. 17. 10 and 23.); a convenience adopted by the Romans, together with its name, from the customs and language of Greece. Varro, *R. R.* ii. *Proem.*

PROCURA'TOR. In a literal sense, one who acts as a proxy or agent on behalf of another; whence the term was used as a title for the head man or superintendent of a Roman household, both in town and country establishments. Though himself a slave, he had the entire management of his master's property and dependants, thus acting in the capacity of our steward or *maître d'hôtel* in town, and bailiff or agent in the country. Senec. *Ep.* 14. Columell. i. 6. 7. Plin. *Ep.* iii. 19. 2. Cic. *Or.* i. 58. Id. *Att.* xiv. 16.

2. *Procurator peni.* Plaut. *Pseud.* ii. 2. 14. Same as CELLARIUS and PROMUS.

3. *Procurator regni.* A *viceroy*, or deputy governor. Cæs. B. C. iii. 112.

4. An officer who administered the property and collected the dues from any estates in town, or in the provinces belonging to the emperors or to the senate (Suet. *Cal.* 47. Plin. *Paneg.* 36.). These persons were not slaves, but selected from the equestrians (Suet. *Vit.* 2.), or from the class of freedmen. Id. *Otho*, 7.

PROJECTU'RA (γείσσον). The *beaver* of a helmet, so termed because it projects like the eaves of a roof over the top of the face, as is

clearly shown by the annexed example from an original bronze helmet found at Pompeii. The Latin name is quoted by Becchi (*Mus. Borb.* iii. 60.), but without mentioning his authority; the Greek one is given by Pollux (i. 135.).

PROMPTUA'RIUM. A store-closet, or store-room. Cato, *R. R.* xi. 3. Apul. *Met.* i. p. 17.

PROMULSIDIA'RE or-A'RIUM. A tray, stand, or other contrivance for holding the dishes and vessels upon which the *promulsis* was served up. Pet. *Sat.* 31. 9. where the article is made in the form of an ass with a pair of panniers. Ulp. *Dig.* 34. 2. 20.

PROMUL'SIS. The name given to every sort of eatable taken as a stimulant to the appetite before dinner, such as eggs, oysters, radishes, &c. Cic. *Fam.* ix. 20.

PROMUS. A *cellarman* and *steward*; a slave who had charge of the wine and provision stores in a Roman household, and whose duty it was to serve out day by day the necessary quantities of each required for the use of the family; hence the word is often joined with *condus*, the steward, because the same individual commonly performed both offices. Plaut. *Pseud.* ii. 2. 14.

PRONA'US or -OS (πρόναος). A *porch*, or, as we call it, portico, in front of a temple (Vitruv. iii. 2. 8. Id. iv. 4. 1.); forming an open space surrounded with columns and surmounted by a pediment (*fastigium*) in advance of the main body (*cella*) of the building, under which the altar was placed and sacrifice performed.

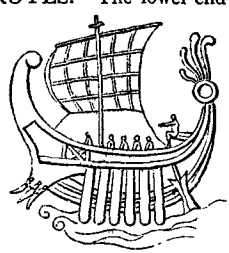
The illustration represents an ancient temple, known as the Maison-carrée, at Nîmes.

PRO'NUBA. A matron who

had not been more than once married, who attended a bride on the day of her wedding, in a somewhat similar, though not the same, capacity as the bridesmaid does amongst us. It was her especial duty to conduct the bride, after the marriage-feast, to the *lectus genialis*, and to give her encouragement and instructions respect-

ing the new duties and condition of life she had just entered upon (Festus, *s. v.* Varro, *ap.* Serv. *ad* Virg. *Æn.* iv. 166. Compare Catull. lxi. 186. and Stat. *Sylv.* i. 2. 11.); as is graphically shown in the illustration, from the celebrated Roman fresco, preserved in the Vatican, and known by the name of the "Aldobrandini marriage." The bride is the right-hand figure, still enveloped in her bridal veil (*flammeum*); the *pronuba*, the one on the left with a chaplet round her head, and in an attitude of persuasion or encouragement; both are sitting upon the marriage bed.

PRO'PES. The lower end of the

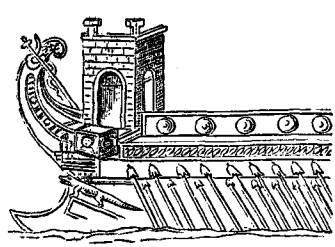


"sheet" (*pes*), attached to the clues of a square sail; viz. that which was fastened down to the quarters of the vessel, in order to keep the sail stretched to the wind, as shown by the annexed woodcut from a coin of Lepidus. Turpil. *ap.* Isidor. xix. 4. 3. Compare Herod. ii. 36.

PROPLAS'MA (*πρόπλασμα*). A small rough model in clay or terra cotta, which sculptors form in order to embody their first thoughts in a rapid and sketchy manner. It serves to show them the composition of their figures, the arrangement, grouping, and position of the limbs and accessories, in the different points of view all round; and thus to regulate the form of the frame upon which the full-sized model of the finished work is to be executed from nature. Plin. *H. N.* xxxv. 45. Cic. *Att.* xii. 41.

PROPNIGE'UM (*προπνιγεῖον*). The mouth of a furnace (*πνιγεύς*); properly a Greek term, for which the Latin one is PRÆFURNIUM. Plin. *Ep.* ii. 17. 11. Vitruv. v. 11. 2.

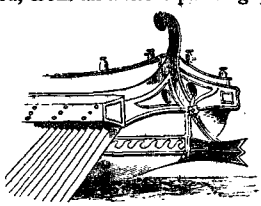
PROPUGNA'CULUM. In a general sense is applied to any structure on land from which men fight for the purposes of defence, as a fortress, rampart, barricade, &c.; and on shipboard, to the lofty towers raised above the deck, into which the marines (*classiarii*) ascended to discharge their missiles, and which gave to the vessel an appearance very like that of a fortress, as exhibited by the annexed fragment, from a bas-relief of the villa Albani, which affords a graphic illustration of the words of Horace: *inter alta navium propug-*



nacula. Hor. *Epod.* i. 2. Schol. Vet. *ad l.* Plin. *H. N.* xxxii. 1.

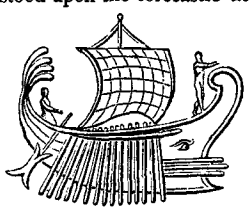
PRORA (*πρῷρα*). The *prow*, or

forepart of a ship (Cæs. Cic. Virg. Ovid, &c.). Almost all the representations of ancient vessels, whether in sculpture, painting, or mosaic, are extremely deficient in characteristic details, the artists confining themselves to the expression of certain conventional generalities, rather than attempting a faithful delineation by which the constructive principle would be understood; so much so, that where only fragments remain, as in the preceding illustration, disputes have arisen respecting the identity of the part, whether it was intended for the head or stern. The example annexed, from an ancient painting pre-



served in the Bourbon Museum at Naples, affords, however, a specimen, perhaps unique, of the prow of an ancient vessel, which is clear and precise in its details, as well as practicable in the eyes of experienced seamen (Jal, *Archéologie Navale*, tom. i. p. 24.); and resembles in a very remarkable degree a vessel now employed by the Calabrese, and often seen in the port of Naples, called a chebek (Italian, *sciabecco*).

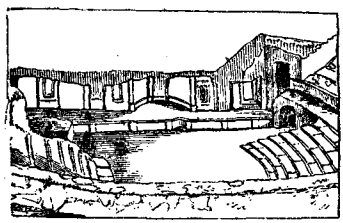
PRORE'TA (πρῳρατης). A man who stood upon the forecastle at the



ship's head (*prora*), to keep a look out, and make signs to the helmsman how to steer, as in the annexed illustration from a medal. He was second in command to the *gubernator*, and had every thing belonging to the ship's gear under his care and orders. Plaut. *Rud.* iv. 3. 86. Rutil. *Itin.* i. 455. Schæffer, *Mil. Nav.* iv. 6.

PRO'REUS (πρῳρεύς). Same as the preceding. Ov. *Met.* iii. 634.

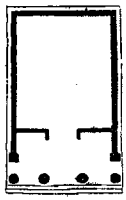
PROSCE'NIUM (προσκήνιον). The *stage* of an ancient theatre, including the whole space of the elevated platform, bounded by the permanent wall of the *scena* at the back, and by the *orchestra* in front (Vitruv. v. 6. 1. Ib. 7. 1. Apul. *Flor.* 18. Virg. *Georg.* ii. 381. Serv. *ad l.*).



This stage, or part before the scenes, did not, however, extend backwards, either in a Greek or Roman theatre, to nearly so great a depth as the stage of a modern playhouse, because the number of characters in the ancient drama were much fewer than we are accustomed to introduce, and the chorus of the Greeks performed all their evolutions in the orchestra, while the Romans did not exhibit any chorus at all. The illustration presents a view of the *proscenium* in the great theatre at Pompei, taken from the centre of the first lobby (*præcinctio*), and shows a large part of the orchestra, with the stage beyond, then the wall of the scene with its three entrances, and the boundary wall of the *postscenium*, in a half tint at the back.

PROS'TOMIS. The reading of some editions for POSTOMIS; which see.

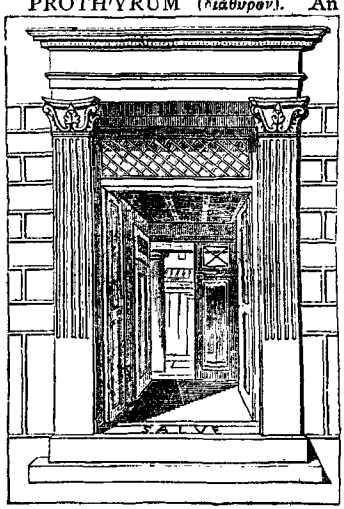
PROSTY'LOS (*πρόστυλος*). A temple or other building, which has a porch supported upon columns in its front, as shown by the annexed ground plan, and the illustration to PRONAOS, where a similar structure is exhibited in elevation. Vitruv. iii. 2.



PROS'TYPUM (*πρόστυπον*, Callix. *ap.* Athen. v. 30.). The reading adopted in some editions of Pliny (*H. N.* xxxv. 43.) instead of *protypum*, and interpreted to mean images in *low relief* (basso-rilievo), as contradistinguished from such as are executed in high relief (alto-rilievo).

PROSU'MIA. A small sea-going craft, employed as a spy ship, to keep a look out and watch the motions of an enemy's fleet; but beyond this, its characteristic peculiarities are not ascertained. Festus, *s. v.* Cæcil. *ap.* Non. *s. v.* p. 536.

PROTH'YRUM (*πιδάθυρον*). An



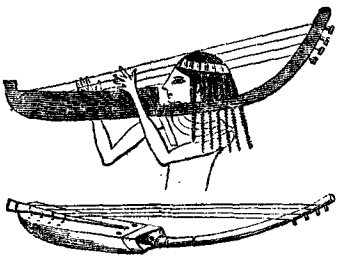
entrance hall in a Roman house; that is, a small corridor situated between the street door (*janua*), which was probably always kept open in the daytime, as is still the practice of modern Italy, and the house door (*ostium*), which gave immediate access to the atrium, and interior of the house. The Greek name defines it more accurately as the passage *through* (*διά*) or part *between* the doors; and their *πρόθυρον*, or place *before* the door, corresponds with the Roman *vestibulum* (Vitruv. vi. 7. 5.). The woodcut represents an entrance-passage to one of the houses at Pompeii, with the ceiling and doors restored to give a more complete notion of the locality; the columns seen through the furthest door, one leaf of which is represented as closed, are those of the atrium.

PROT'YPUM (*πρότυπον*). A *model* after which anything is formed, corresponding with our *prototype*. In a passage of Pliny (*H. N.* xxxv. 43.), the term is used to designate reliefs in terra cotta employed as antefixes (*antefixa*) for decorating buildings, and which could be multiplied to any extent, by making a mould (*forma*) upon them, and taking casts (*ectypa*) from it; but the reading of the passage is not altogether certain, and some editors adopt PROSTYPUM in its stead.

PROVOCATO'RES. A class of gladiators respecting whom nothing definite is known, excepting that they usually engaged with the *Samnites*. Cic. *Sext.* 64. Inscript. *ap.* Orelli, 2566.

PSALTE'RIUM (*ψαλτήριον*). A *psaltery*, that is, a stringed instrument (Varro, *ap.* Non. *s.* Nervi, p. 215. Virg. *Ciris*, 179.), of mixed character, between the *cithara* and the *harpa*, to both of which it possessed certain points of affinity—to the former in having a hollow sounding belly formed of wood, over which the chords were stretched, but which, instead of being held downwards in the act of playing, as was usual with the *cithara* (see the wood-

cut *s. v.*), was carried upwards on the shoulder, so as to constitute the top rather than the bottom of the instrument (Isidor. *Orig.* iii. 21. 7. Cas-



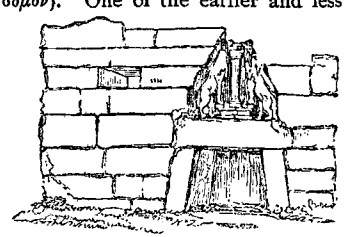
siod. *in Psalm.* 150. August. *in Psalm.* 56.); and to the latter, in having a bent frame which kept the strings extended from its centre, so that the figure presented by the three parts, the strings, belly, and trunk, approximated to the form of a bow, if the juncture of the belly and trunk possessed a circular conformation, as in the engraving; or of a triangle, if the juncture was an angular one, as is the case with an original specimen of the same instrument, now preserved in the Paris collection of Egyptian antiquities. This account, collected from the different passages quoted above, with the assistance of the figures in the illustration, seems to leave no doubt respecting the identity of the instrument. The lower woodcut represents an original in the British Museum, the belly of which is covered with leather, strained over it, and perforated with holes to allow the sounds to escape: the upper one, from a painting at Thebes, exemplifies the method of holding and playing the instrument.

2. ψαλτήριον ὄρθιον. The *upright psaltery*, mentioned by Athenæus (iv. 81.) as a different instrument from the common one, was probably the same, or nearly similar to the HARPA: see the example *s. v.* p. 328, which strongly resembles the preceding figure from Thebes, when placed in an upright instead of a horizontal position.

PSALTES (ψάλτης). One who plays upon a stringed instrument, as a general term. Quint. i. 10. 18. Sidon. *Ep.* viii. 9.

PSALTRIA (ψάλτρια). In a general sense a female who plays upon any stringed instrument, as in the annexed figure, from a fresco excavated at Civita, in the year 1755, representing the Muse Erato, which, in the original, has the word ψάλτρια inscribed underneath; but the term is frequently used in a more special sense to distinguish a class of women, not remarkable for rigid virtue, who made a profession amongst the Greeks of going about to play and sing at banquets for the amusement of the guests, representations of whom are frequently introduced in the designs on the Greek vases, in which revels and drinking parties (*comissationes*) are depicted. The same practice was introduced at Rome, after the conquest of Antiochus, by the army which had served in Asia. Liv. xxxix. 6. Cic. *Sext.* 54. Juv. *Sat.* vi. 337.

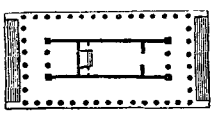
PSEUDISOD'OMUM (ψευδισόδομον). One of the earlier and less



perfect styles of masonry in use amongst the Greeks, in which the stones, though laid in regular courses, were not all of corresponding size or

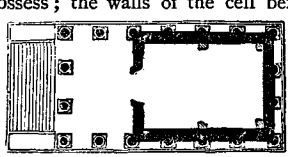
height; consequently, though all the courses were parallel, and every stone in the same course of one height, yet the respective dimensions of each course differed from the others, which produced the effect of false equality indicated by the term. (Vitruv. ii. 8. 6. Plin. *H. N.* xxxvi. 51. and compare ISODOMUM.) The illustration represents one of the entrances into the ancient citadel of Mycenæ, and consequently affords a very early instance of the style.

PSEUDODIP'TEROS (ψευδοδίπτερος). *Pseudodipteral;* a term employed to designate an edifice which presents the appearance of having a double colonnade round it, though in reality it is only a single one, which possesses the same projection from the walls of the cell as the dipteral



structure, but the inner row of columns is dispensed with. (Vitruv. iii. 2.) The colonnade is thus twice as wide as that which is termed simply *peripteral;* and of the same width as the *dipteral,* thus combining increased accommodation with less cost. Compare the woodcuts *s.* DIPTEROS and PERIPTEROS with the present one, which will make the distinction self-evident.

PSEUDOPERIP'TEROS (ψευδοπερίπτερος). *Pseudoperipteral;* a term employed to designate an edifice that appears to have a colonnade all round, which, in reality, it does not possess; the walls of the cell being



merely furnished with half or three-quarter columns to correspond with the isolated ones of the porch. (Vitruv. iii. 2.) By such an arrangement more room was afforded for the interior, as is clearly shown by the example, representing the ground-plan of the temple of *Fortuna Virilis* at Rome, while the distribution of the columns on the flanks suggests the notion of a colonnade, as may be seen by the illustration *s.* PRONAOS, which exhibits a design of the same style in elevation.

PSEUDOTH'YRUM (ψευδόθυρον). A false or rather secret door, for the purpose of giving ingress and egress to the premises, without being subjected to observation. Ammian. xiv. 1. Compare Cic. *Sen.* 6. Id. *Verr.* ii. 2. 20.

PSEUDOURBA'NA sc. *ædificia.* Those parts of a farmhouse or country villa which were appropriated to the use of the owner and his family, *i. e.* the mansion itself, apart from the farm-buildings and the tenements occupied by the farming-men (*familia rustica*) (Vitruv. vi. 5. 3. compared with Columell. i. 6. 1.). The term pseudourban, which might be translated *city-like,* was given to the above-mentioned part of the villa, because, though in reality a country-seat, it was designed and laid out upon the same plan and with the same luxuries as a town mansion.

PSILOCITHARIS'TA (ψιλοκιθαριστής). One who merely plays upon the guitar (*cithara*) as an instrumental performer, without accompanying it with his voice. Suet. *Dom.* 4.

PSILO'THRUM (ψίλωθρον). An unguent or medical preparation, made chiefly of heated arsenic and unslaked lime, employed for removing hairs from the surface of the skin, by men of effeminate habits as well as women. Mart. iii. 74. vi. 93. Plin. *H. N.* xxiv. 37. Id. xxxii. 47.

PTERO'MA or PTER'ON (πτέρωμα, πτερόν). In architecture, a colonnade on the flank of a temple, or other edifice similarly constructed,

projecting from the wall of the cell on each side, like a pair of wings, which resemblance gave rise to the name (Vitruv. iii. 3. 9.); but in buildings which had no side columns, and an outwork on each side of the central pile, similar to what we call *wings*, or only a blank wall running out like a *screen*, such an outwork or wall was designated by the same name. Plin. *H. N.* xxxvi. 4. § 9. Id. xxxvi. 13. Strabo. xvii. 28.

PTERO'TUS (πτερωτός). Properly a Greek word, meaning *winged*, but employed as a characteristic epithet for the drinking-cup, termed *calix*, because it was furnished with handles on each side, like wings, as exhibited by the illustration representing an original calix of Greek manufacture. Plin. *H. N.* xxxv. 66.

PUBLICA'NUS (τελώνης. N. T.). A *publican*, in the sense which that term bears in our version of the New Testament, meaning thereby a person who took a contract of the public taxes from the state at a stipulated amount, he employing and paying the underlings who collected them, and reserving to himself for his own profit all that remained beyond the sum at which he had taken the contract. The Roman publican was in general a person of equestrian rank. The taxes he collected were the land tax, levied upon pastures; the tithe of corn, from arable lands; and the customs dues on imports; and as he stood in the place of a middleman, and had the onus of direct collection, which would be rigorously enforced, to make a good profit of the contract, the reputation he bore was, in general, far from being flattering or popular; though his wealth made him an important and influential personage. Plin. *H. N.* xxxviii. 8. Cic. *Planc.* 9. Liv. xliii. 16.

PUGIL (πύκτης). A *boxer*; that is, one who fights with the fist (*pugnus*, πύξ). The art of boxing (*pugilatio*, *pugilatus*) dates from a remote antiquity, being practised by the Greeks and Etruscans in very early times, and continuing to be a popular exhibition at Rome during the republic and empire. (Liv. i. 35. Cic. *Tusc.* ii. 17. Suet. *Aug.* 45.) The attitudes, guards, and method of directing the blows exhibited in various works of art, indicate that the boxing of the ancients resembled in most respects the practice of our own countrymen, with one important exception, which must have rendered their conflicts cruelly severe—that of covering the lower part of the arm and fists with thongs of leather studded with knobs of metal (CÆSTUS), as is shown by the annexed illustration, from a well-known statue of the Villa Borghese.

PUGILA'TIO-A'TUS (πυγμαχία). *Boxing; a boxing-match.* See PUGIL.

PUGILA'TOR. Same as PUGIL.

PUGILLA'RES. Small tablets covered with wax for writing on, so termed from their diminutive size, because they could be held commodiously in a little hand (*pugillus*). They were principally used for memorandum books, for noting down first thoughts, and to be despatched as love letters; which intention is exemplified by the illustration, from a Pompeian painting, representing Cupid with a love billet which Polyphemus sends to Galatea. Senec. *Ep.* 15. Plin. *Ep.* i. 6. 1. *Ib.* 22. 11.

PUGIO (ἐγχειρίδιον). A short,

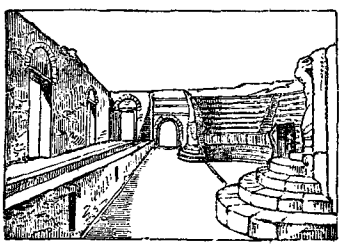
two-edged, sharp-pointed dagger, openly worn on the right side, more particularly by officers in the army, and persons of rank under the empire, as well as by the emperors themselves, in order to indicate their power over life and death. (Cic. *Phil.* ii. 12. Suet. *Vit.* 15. Tac. *Hist.* iii. 68. Id. i. 43. Val. Max. iii. 5. 3.) The example is from an original of bronze in the Neapolitan Museum; the holes on the handle were intended for the reception of ornamental studs.

PUGIUN'CULUS. Diminutive of PUGIO. A small dagger, a dirk. Cic. *Fragm. contra C. Anton. ap.* Ascon. Id. *Or.* 67.

PULLA'RIUS. The person who had the care of the sacred chickens (woodcut *s.* CAVEA, 3.), and affected to predict the results of future events from the manner in which they ate or rejected their food. Cic. *Div.* ii. 34. Liv. x. 40.

PUL'PITUM (*βῆμα*). A tribune or pulpit made of wood and of a moveable character (Suet. *Gramm.* 4. *remoto pulpito*), into which an orator, declaimer, grammarian, &c., ascended for the purpose of making himself conspicuous, and acquiring a commanding situation, when about to address an audience. Hor. *Epist.* i. 19. 40.

2. (*λογεῖον, ὀκρίβας*). In an ancient theatre that part of the stage (*proscenium*) which was nearest to the orchestra, upon which the actors stood



when they delivered their dialogues or speeches (Hor. *A. P.* 278. Vitruv. v. 7. 2. *Ib.* 6. 1. Propert. iv. 1. 16.). It is represented by the elevated platform on the left side of the annexed woodcut, which affords a view across the pit and stage in the small theatre at Pompeii; the dark groove which runs along it, shows the recess into which the drop-scene (*aulæa*) was lowered.

PULSAB'ULUM. An instrument with which the chords of a stringed instrument were struck (Apul. *Flor.* 15.); for which the more usual name is PLECTRUM, where an illustration is introduced.

PULTA'RIUS. Properly a vessel in which pottage (*puls*) was served up. It was made in the form of an inverted funnel (Pallad. vi. 7. 2. Compare Columell. ix. 15. 5.), with a broad bottom and narrow mouth, which may be easily conceived in the absence of any authentic specimen; and was likewise employed for other purposes to which such a figure adapted itself, as a cupping-glass (Celsus, ii. 11.), and a vessel for drinking out of. (Plin. *H. N.* vii. 54. Pet. *Sat.* 42. 2.)

PULVIL'LUS. Diminutive of PULVINUS.

PULVI'NAR or POLVI'NAR. May be translated by our terms *pillow, bolster, cushion,* as best suits the purpose for which it is applied. But the term conveys a notion of greatness and grandeur, and is to be understood, when strictly used, as indicating a cushion of large size and costly materials, such as would be used for beds and couches on which the body reclines, rather than for chairs and seats, or for a sitting posture. Pet. *Sat.* 135. 5. Senec. *Ira,* iii. 37. And woodcuts, pp. 374, 375.

2. Hence the word is principally used to designate the splendid couches with cushions and squabs, upon which the images of the gods were laid, at the feast of the *Lectisternium,* to partake, as it were, of the banquet spread before them (Cic.

Phil. ii. 43. Id. *Dom.* 53. Liv. xxx.

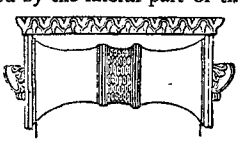
21.); as exhibited by the annexed woodcut from a terra-cotta lamp.

3. In the circus, a spot where couches of the same description were laid out for those deities whose statues were carried in solemn procession at the Circensian festival. Festus, *s.* Thensa. Suet. *Aug.* 45. Id. *Cal.* 4.

4. A bed of state, or marriage bed; but with especial reference to those of the divinities (Catull. lxiv. 47.), and of the Roman emperors, to whom divine honours were paid. Suet. *Dom.* 13. Juv. vi. 132.

PULVINA'RIUM. The place in a temple where the couches of the deities were set out at the feast of the *Lectisternium*. Liv. xxi. 62.

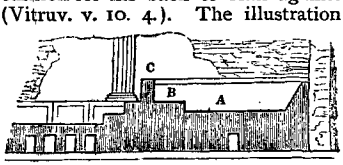
PULVINA'TUS. Having a full or swelling contour, like a bolster or cushion; whence applied as a technical term by architects to the capitals of Ionic columns, the sides of which, formed by the lateral part of the volute, present a round or swelling shape, like a bolster, as shown by the annexed example from a capital belonging to the temple of Minerva Polias. Vitruv. i. 2. 6. Id. iii. 5. 5.



PULVI'NUS. In its general applications has nearly the same meaning as *Pulvinar*, a pillow, cushion, or bolster; but, in strictness, of a smaller and less ostentatious character, and so more particularly descriptive of those which were used for sitting on (Cic. *Or.* i. 7. Id. *Fam.* ix. 18., and woodcut *s.* CATHEDRA), resting the head against, like the pillow of a bed (Sall. *Jug.* 74, and woodcut *s.* CERVICAL), or leaning upon, like the pillow on which a person supported his elbow on a triclinary couch (Nepos, *Pel.* 3. and woodcut *s.* CUBITAL), than of such as were intended for the reception of the body in a reclining posture.

2. In architecture the *bolster* or *baluster* on the sides of an Ionic capital (Vitruv. iii. 5. 7.), which imitates the full and swelling outline of a stuffed cushion as shown by the preceding woodcut.

3. In a warm-water bath (*alveus*), the part immediately above the step (*gradus*) on which the bather sat, and which thus constituted as it were a cushion for his back to lean against (Vitruv. v. 10. 4.). The illustration



represents a section of the warm bath in the thermal chamber at Pompeii, in which A is the bath itself, B the step on which the bather sat, and C the cushion or *pulvinus* for his back.

4. A ridge between two trenches in a field or garden (Plin. *H. N.* xvii. 35. § 4.); and a raised border or flower bed (Varro, *R. R.* i. 35. 1.); both from their resemblance to the upheaving form of a pillow or squab.

PUMILIO'NES, PUMILO'NES, PU'MILI. Senec. *Ep.* 76. Stat. *Sylv.* i. 6. 57. Suet. *Aug.* 83. Same as NANI, which see.

PUNC'TUM. Any small hole made by piercing, or pricking; hence a *vote* or *suffrage;* because in early times, before the custom of voting by ballot had obtained, the

poll clerk (*rogator*) held a list of the candidates inscribed upon a tablet covered with wax, and scored off each vote as it was announced, by making a puncture in the wax against the initials of the candidate whom the elector supported. Cic. *Planc.* 22. Id. *Tusc.* ii. 24.

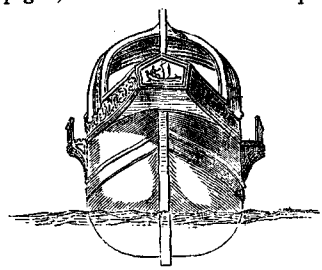
2. One of the *points* or units upon a die (Mart. xiv. 17. Compare Suet. *Nero*, 30.). The example is copied from an original die found at Herculaneum.

3. One of the fractional marks or points on the beam of a steel-yard (*statera*) by which the exact weight is indicated (Vitruv. x. 3. 4.). The

example represents an original steel-yard of bronze found at Pompeii.

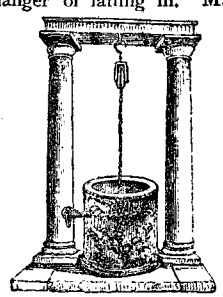
PUPA (κόρη). In the primitive sense a *little girl*; thence a child's play-thing, or *doll* (Varro, *ap.* Non. *s. v.* p. 156. Pers. ii. 70. Hieron *Epist.* 128. n. 1.). The illustration represents an original ivory doll discovered in a child's sepulchre near Rome; and another specimen of terra-cotta, found in Sicily, and more elegant in design, is published by the Prince of Biscari, *Degli antichi Ornamenti e Trastulli de' Bambini*, tav. v.

PUPPIS (πρύμνα). The *poop*, *stern*, or after part of a ship. The works of art, hitherto discovered, do not furnish us with any clear and satisfactory example of the precise manner in which the ancient ship-builders constructed the sterns of their vessels, beyond the fact that they are always represented round, and in many cases scarcely distinguishable from the prow (*prora*). Of such, numerous specimens are introduced in various parts of these pages; but the annexed example,



composed by the Academicians of the Royal Antiquarian Society at Naples (*Academici Ercolanesi*) from parts or indications observable in different ancient monuments, is introduced in order to give a more practical notion of the real appearance presented by the stern view of an ancient vessel, than what can be acquired from the conventional figures mostly exhibited by the artists of antiquity. If compared with the illustration *s.* PRORA, which shows a prow faithfully delineated from the antique, it will be at once seen how well the two would suit together, as the fore and after parts of the same vessel.

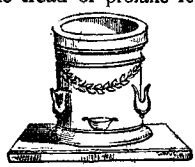
PUTEAL. A dwarf wall or circular shell of marble or other materials surrounding the mouth of a well (*puteus*) as a protection against the danger of falling in. Many of



these have been found in excavations, and may be seen in the various collec-

tions of antiquities, oftentimes richly decorated with figures or other devices in relief (the *putealia sigillata* of Cic. *Att.* i. 10.); and the annexed woodcut shows one of the same description still covering the mouth of a well, as it now exists in the cloisters of the convent attached to the basilica of S. Giovanni Laterano at Rome.

2. When any spot was struck with lightning it was immediately deemed sacred, and venerated as such by the Romans, being surrounded by a shell of the same character and name as last described, in order to preserve it from the tread of profane feet (Cic.

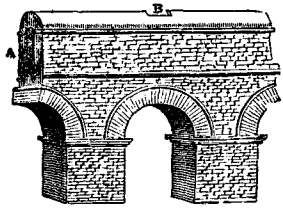


Sext. 8. Ov. *R. Am.* 561). Amongst these the *puteal Libonis* or *Scribonianum* in the Roman forum, was much celebrated, as the spot near which usurers met and money affairs were negotiated. It is represented by the annexed woodcut from a medal of the Scribonian *gens*, and has the inscription, PUTEAL LIBONIS, underneath.

PUT'EUS and -UM (φρέαρ). A *well;* artificially dug in the ground, and supplied from its own spring of water, of which examples are given *s.* GIRGILLUS, and *s.* PUTEAL. Cic. Hor. Plin. &c.

2. A *pit* sunk in the earth for storing grain, as we do potatoes. Varro, *R. R.* i. 57. 2.

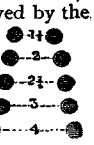
3. An air or vent hole in the water course of an aqueduct, of which a sufficient number were formed at regular intervals throughout its whole length. When the duct was a subterranean one, the vent holes were constructed like the shaft of a tunnel; when there were two or more separate courses of water conveyed by the same aqueduct, one over the other, the vent holes of the lower ones were formed at the sides of the channels, above the level of the



flowing water; but when there was only a single course, the opening was made in the top, as exhibited by the annexed illustration, representing a portion of the Alexandrian aqueduct at Rome, in which A shows the channel (*specus*), through which the water flows, and B the *puteus* or vent hole in question. Vitruv. vii. 8.

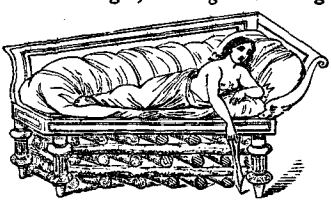
PUTIC'ULI or -LÆ. *Grave pits* in which the bodies of slaves and people of the poorest classes, who could not afford the expense of a private tomb, or of a funeral pyre, were interred as in a public burial ground. Originally they were situated on the Esquiline hill, but were removed from that locality in the time of Augustus, out of regard for the healthiness of the district, the site being subsequently occupied by the palace and gardens of Mecænas. Varro, *L. L.* v. 25. Festus, *s. v.* Compare Hor. *Sat.* i. 8. 10.

PYCNOSTY'LOS (πυκνόστυλος). *Pycnostyle;* a term employed by the ancient architects to designate the closest of the five different kinds of intercolumniation in use amongst them, which only had an interval of one diameter and a half between each column, as shown by the top line in the annexed diagram, exhibiting at one view the relative proportions of all the five styles. It was only applied in the Ionic and Corinthian orders. Vitruv. iii. 2.



PYC'TA or PYC'TES (πύκτης) (Phædr. iv. 24. Senec. *Contr.* i. 3.). Merely a Greek word Latinized, for which the genuine Latin term is PUGIL; which see.

PYR'A (πυρά). A funeral *pyre;* made of unhewn wood piled up into a square form, upon which the corpse was placed with its bier to be burnt. It was designated *pyra*, before the fire was applied, as in the annexed representation of Dido's pyre in the Vatican Virgil; but *rogus* when ig-



nited. Virg. *Æn.* xi. 185. Serv. *ad l.* Id. *Æn.* xi. 204.

PY'RAMIS (πυραμίς). A *pyramid*, a structure upon a square base, tapering gradually to a point at the top. The particular form, as well as the name, originated without doubt with

the Egyptians; but for what precise object is still undetermined. It was, however, adopted by the Etruscans (Plin. *H. N.* xxxvi. 19. § 4.) and the Romans, as an appropriate design for sepulchral monuments; all those which are mentioned by their writers having been constructed for that purpose, as well as the one now remaining at Rome, which is known as the pyramid of C. Cestius; and the one here introduced from an engraved gem, may be identified as a tomb by the accompanying figure intended to represent a gladiator of the class termed *bustuarii*, who were engaged to fight round the burning pyre of distinguished persons.

PYR'GUS. (Sidon. *Ep.* viii. 12.) A word coined from the Greek πύργος, though not occurring with the same identical signification in that language, and for which the genuine Latin word is TURRICULA, which see.

PYRR'HICHA and PYRR'-

HICHE (πυρρίχη). A Greek war-dance of Doric origin, performed to the sound of the flute in rapid measure, the performers wearing their armour, and imitating by their motions the attack and defence of combatants in a battle. The illustration, copied from a fictile vase, is generally received as a representation of the old Pyrrhic dance, as executed by the Greeks; of which an imitation was introduced at Rome by Julius Cæsar, and also exhibited by succeeding emperors. Suet. *Jul.* 39. *Nero*, 12. Spart. *Hadr.* 19.

PYTHAU'LA or -LES (πυθαύλης). In its original and proper acceptation signified a musician who played an air upon the pipe (αὐλός), expressive of the combat between Apollo and the Python (Hygin. *Fab.* 273.); whence the name was afterwards given to a musical performer at the theatre, who played the accompaniment to a single voice, as contradistinguished from the *Choraules*, who accompanied the entire chorus. Diomed. iii. 489. Varro, *ap.* Non. *s.* Ramices, p. 166.

PYXIDIC'ULA. Diminutive of

PYX'IS (πυξίς). Literally, a small box or case made of boxwood, but formed in a particular manner; viz. with a lid having a lip or return which shuts over the edge of the box, like the mouth of a tortoise (Plin. *H. N.* ix. 12.), as is very plainly expressed in the annexed woodcut from the design on a fictile vase. But as boxes of this character were made of various other materials besides boxwood, and extensively used for holding any small articles of use or ornament, especially such as

are characteristic of female habits, the word possesses in general a signification analogous to our *jewel case, trinket box*, and such other receptacles as receive their characteristic name from the nature of the objects contained in them. Pet. *Sat.* 110. *Mart.* ix. 38. Suet. *Nero*, 12. Cic. *Cæl.* 25.

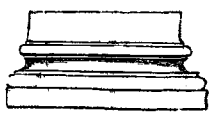
Q.

QUAD'RA. In a general sense implies anything which has four corners, or possesses a square form; whence specially:—

1. A *square* dining-table (Virg.

Æn. vii. 115. *Ib.* iii. 257.) as contradistinct from a *round* one; both of which forms were adopted by the ancients, the former being the earliest model, the latter of most common usage. Hence the expression *aliena vivere quadra* (Juv. v. 2.) denotes a parasite, who lives at another man's expense; or, literally, at another man's table. The illustration represents a square dining-table, from the Vatican Virgil, spread before the companions of Ulysses, in the island of Circe.

2. The Roman architects employed the word in two different senses;—to



designate the square member or *plinth* placed under the base (*spira*) of a column (Vitruv. iii. 4. 5.); and each of the narrow flat bands with plain surfaces, forming respectively the upper and lower division between the hollow *scotia* and swelling *torus* above and below it (Id. iii. 5. 2. and 3.); all which members are exhibited by the illustration annexed.

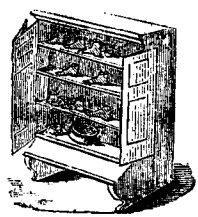
QUAD'RANS (τετρᾶς). A small copper coin, three ounces (*unciæ*) in weight, and equal to a fourth part of the As in value. It is marked with three balls to designate the weight, accompanied with the device of an open hand,

a strigil, a dolphin, grains of corn, a star, the image of a ship, or the head of Hercules or Ceres; all of which are found on different specimens in various numismatic collections. (Plin. *H. N.* xxxiii. 13. Hor. i. 3. 137. Mart. ii. 44.) The example here introduced is from an original, weighing in its present state 2 oz. 179 gr., and is drawn of one-third the actual size.

QUADRAN'TAL. A vessel with four square sides, each a foot long, employed as a measure for liquids,

the solid contents of which were equal to an *amphora*. Cato, *R. R.* 57. 2. Plaut. *Curc.* i. 2. 16. Festus, *s. v.*

QUADRIF'ORIS sc. *janua* (τετράθυρος). A door, in which each of the two valves fold back into two parts, thus forming altogether *four* pieces, upon the same principle as our window-shutters and folding-doors; as is exemplified by the illustration, representing a cabinet or



armoire, from a Pompeian painting. Vitruv. iv. 6. 5.

QUADRI'GA (τέθριππον ἅρμα). A team of four horses or other animals; thence a carriage drawn by four horses abreast, and more especially applied to the racing chariots of the Circus (see the following woodcut), or to those employed in public processions, triumphs, &c. (Cic. Liv. Suet. &c.) Carriages of this description were originally furnished with two poles and a long cross-bar or yoke, which stretched across the backs of all the four animals, in the same manner as shown by the first woodcut *s.* BIGA. But that practice was early set aside, and then the two centre horses only were yoked, and termed *jugales*, the two outside ones being attached by ropes, and termed *funales*. Isidor. *Orig.* xviii. 35. In the Pompeian mosaic representing the battle of Issus, which is, perhaps, the most naturalistic, and therefore the most accurately circumstantial of all the ancient pictures yet discovered, the outriggers to the *quadriga* of Darius have no traces, but are attached to the front of the chariot on each of its sides by a rope, which appears also to run through a loop coupling them to the two innermost horses.

QUADRIGA'RIUS. A charioteer who drove a team of four horses abreast; more especially applied to one who drove a four-horsed car (*quadriga*) at the races of the Circus;

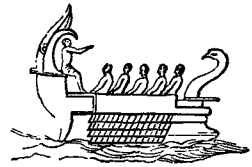
as represented by the annexed cut from the device on a terra-cotta lamp. Cic. *Fragm.* Varr. *R. R.* ii. 7. 15. Suet. *Nero*, 16.

QUADRIGA'TUS. A *silver denarius*, so termed from its having the

impress of a quadriga stamped on the reverse, as shown by the annexed specimen from an original of the same size. Plin. *H. N.* xxxiii. 13. Liv. xxii. 58.

QUADRIRE'MIS (τετρήρης). A war-galley propelled by four banks (*ordines*) of oars on each of its sides. (Plin. *H. N.* vii. 57. Cic. *Verr.* ii. 5. 33.) The illustration, copied from a medal of the Emperor Gordian, though too minute and imperfect to be received as a complete representation of a quadrireme, yet affords a valuable and most satisfactory authority respecting the chief point which distinguished the class to which it belonged, viz. the position and rating of its oarage. It will be perceived that four separate banks, in tiers

superimposed one above the other, are distinctly expressed by the four



horizontal lines indicating the separation of each bank, and the diagonal position of each file of oars, by the angular termination of their extremities on the left side of the entire range; thus plainly demonstrating that the principle followed in disposing and reckoning the oarage of a *quadriremis*, was the same as that practised in the BIREMIS and TRIREMIS, the illustrations under which words, being upon a larger scale, and from more detailed models, will show the matter in a clearer light.

QUADRIV'IUM (τετραύδιον). A

place where four streets or cross roads meet (Catull. 58. Juv. i. 64). The illustration represents a street view of this nature in the city of Pompeii.

QUA'LUS and -UM (τάλαρος). A very general name for a *wicker basket*, which might be employed for various purposes; as, a woman's wool basket (Hor. *Od.* iii. 12. 4. and next woodcut); a strainer made of wicker work, used at the vintage (Virg. *Georg.* ii. 242. Serv. *ad l.* and woodcut *s.* COLUM, 1.); a wicker cage or coop for fowls (Columell. viii. 3. 4. and woodcut *s.* CAVEA. 2.). It will be observed that all the baskets in the illustrations referred to possess a conical shape, though sometimes standing upon their base, and at others used in an inverted position, which is the very form described by Columella (ix. 15. 12.), and consequently to be received as the distinguishing characteristic of the *qualus*.

QUASILLA'RIÆ. Female slaves engaged in the spinning department of an ancient household, whose duties consisted in carrying the baskets of wool (*quali*, *quasilli*) to the spinners and weavers, while they were occupied with their tasks. They formed the lowest rank in the household, merely attending upon other slaves, and not being themselves skilled in any branch of industrial art (Pet. *Sat.* 132. 3. Inscript. *ap.* Grut. 648. 5.). The illustration represents two females of this class with the basket between them, from a frieze in the forum of Nerva at Rome, on which various processes connected with the

arts of spinning and weaving, and different classes of workwomen, are sculptured.

QUASILL'US and -UM (ταλαρίς). Diminutive of QUALUS; especially applied to the basket in which wool and spinning implements were carried, as explained and illustrated under the last two words. Tibull. iv. 10. 3. Prop. iv. 7. 41.

QUINA'RIUS. A half *denarius*;

a silver coin of Roman currency,

worth about 4¼d. of our money. (Varro, *L. L.* v. 173. Plin. *H. N.* xxxiii. 13.). The example is from an original of the actual size.

QUINCUN'X. A copper coin of Roman currency, weighing five ounces (*unciæ*), and equal in value to five twelfths of an As (Hor. *A. P.* 327.). It was distinguished by five balls to denote its value, of the same character as those which appear on the *quadrans* (woodcut *s. v.*); but the coin itself is of extreme rarity, and the British Museum does not possess a specimen.

2. A figure of things arranged in the same position as the five points (*puncta*) are upon a die. Cic. *Sen.* 17. Cæs. *B. G.* vii. 73.

* * * *
* * *
* * * *
* * * *

QUINCUPE'DAL. A *five-foot* rod, divided into graduated parts, for taking measurements. Mart. xiv. 92.

QUINQUERE'MIS (πεντήρης). A war galley equipped with five banks (*ordines*) of oars on each side; a class of vessels very commonly employed during the second Punic war. (Liv. xxviii. 30. Plin. *H. N.* vii. 57. The absence of any known representation of an ancient quinquereme renders it impossible to show the disposition of the oarage in vessels of this class by reference to a model of undoubted authority; but there are fair conjectural grounds for believing that each bank was placed and rated in an ascending line, one over the other, the oar ports of all the five ranging diagonally in file, in the manner shown by the following diagram; because the *biremis*, *triremis*, and *quadriremis* are shown by existing monuments to have been rated and constructed upon that principle, as is proved by the illustrations to each of those words; and it has been ascertained by actual experiment that a fifth tier superimposed in the same manner would not be too high above the water's edge for the blade to dip into the water without requiring the oar to be of an unmanageable length; though beyond that number such an arrangement is found practically impossible, because the handle would be hoisted above the rower's reach, from the great obliquity given to the oar by the height of the fulcrum on which it would be poised; or, if the oar were lengthened sufficiently to meet the water at a working angle, the handle would become so long that it could not be contained within the vessel.

QUINQUER'TIO (πένταθλος). One who practises the games of the *quinquertium*. Liv. Andron. *ap.* Fest. *s. v.*

QUINQUER'TIUM (πενταθλον). An athletic contest of Greek origin (Festus, *s. v.*) consisting of five feats (*quinque artium*), viz.; leaping (*saltus*, ἅλμα), running (*cursus*, δρόμος), wrestling (*lucta*, πάλη), throwing the quoit (*discus*, δίσκος), and boxing (*pugilatus*, πυγμή), for which last throwing the javelin (*jaculatio*, ἀκόντισις) was afterwards substituted; but to gain the prize it was necessary to achieve a victory in all the five.

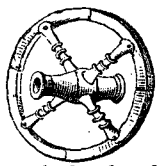
R.

RA'DIUS (ῥάβδος). A pointed rod or wand, employed by professors of geometry, astronomy, or mathematics, for describing diagrams in sand, &c. (Cic. *Tusc.* v. 23. Virg.

Ecl. iii. 40.), as exhibited by the annexed figure, representing the Muse Urania, from a Pompeian painting.

2. (ἀκτίς). A *ray* of light; usually represented by artists as a sharp pointed spike; whence *corona radiis distincta* (Flor. iv. 2. 91.), a crown ornamented with metal spikes to imitate the rays of the sun, as in the annexed example, representing the head of Augustus, on an engraved gem.

3. (ἀκτίς, κνήμη). The *spoke* of a wheel (Virg. *Georg.* ii. 444. Ov. *Met.* ii. 318.); so termed because they radiate from the nave, like rays of light from a centre; hence *rota radiata* (Varro, *R. R.* iii. 5. 15), a wheel with spokes as contradistinguished from the solid wheel (*tympanum*) which had none. The latter of the two Greek words bracketed above, κνήμη, means literally the shinbone, and thus suggests a different image for the same object, which is also exemplified by the form of the spokes in the annexed illustration, representing an original wheel of ancient workmanship now preserved in the gallery of antiquities at Vienna.



4. A sharp pointed stake or palisade for making a *vallum*. Liv. xxxv. 3.

5. (σπάθη, κερκίς). An instrument used by the ancient weavers in their upright looms (Virg. *Æn.* ix, 476. Ov. *Met.* iv. 275. vi. 56. Lucret. v. 1352.); which, reasoning from analogy, and the other senses of the word, we may infer to have been the same as the long reed now employed by the Hindoos, serving both the purposes of a shuttle and batten. It is formed like a large netting needle, rather longer than the breadth of the web, into which it introduces the threads of the weft, and is likewise used to condense them.

RA'DULA. A *scraper;* an iron instrument for scraping or paring off extraneous matter, such as an old coat of paint or pitch from another surface. Columell. xii. 18. 5.

RA'LLUM. Contracted for *radulum*. A *scraper* in the form of a

spud, which a ploughman put on to the butt end of his goad (*stimulus*), and used for scraping off the earth from the ploughshare. Plin. *H. N.* xviii. 49. § 2. The annexed example is copied from an Etruscan bronze, in which it is carried by a rustic engaged at the plough.

RASTELLUS. Diminutive of RASTER; especially in the sense of a *wooden rake* for smoothing over the ground after seed had been sown (Columell. ii. 12. 6.); or for raking up hay, straw, &c., in the hay or corn field. Varro, *R. R.* i. 49. 1. Id. *L. L.* v. 136.

RAS'TER, RAS'TRUS and -UM. An agricultural implement of a mixed character, between our *fork*, *rake*, and *hoe*, both as regards the form of the object and the manner in which it was used. It resembled the fork and rake, in so far that the head, which was made of iron (Cato, *R. R.* x. 3. xi. 4.), but very heavy (Virg. *Georg.*

i. 164.), contained two, three, or sometimes four prongs (*quadridens*, Cato, *ll. cc.*), set at intervals apart (Isidor. *Orig.* xx. 14. 6., *a raritate dentium*), and arranged, like the rake, transversely across the handle at right angles with it, not in direct continuation, like the common fork:

but the ordinary method of using it resembled that of a man hoeing with energy, it being raised up from the earth at each stroke (Senec. *Ira*, ii. 5.) and then driven down forcibly upon or into it (Celsus, *ap.* Non. *s. v.* p. 222.). Thus it was employed in digging and clearing the surface of the soil (Varro, *L. L.* v. 136. Virg. *Georg.* iii. 534.); for subduing or working the land, instead of ploughing (Id. *Æn.* ix. 608.), and more especially for chopping down and breaking into smaller particles any large clods of earth left by the plough, before harrowing, or as a substitute for it (Plin. *H. N.* xviii. 49. § 3. Virg. *Georg.* i. 94.). The figure in the wood-cut, which is copied from a very ancient MS. of Terence in the Vatican Library, possesses all the qualities described; and though undoubtedly an imperfect portraiture, will enable the reader to form an accurate notion of the real character of the instrument. It forms the headpiece of the first scene of the first act in the *Heautontim.*, being carried on the shoulders of Menedemus, and is evidently intended for an agricultural instrument of the name and nature described, from the dialogue it illustrates.—CHREMES. *Istos rastros interea tamen adpone, ne labora.* MENEDEM. *Minime*, &c.; and by the accessories of a sheaf of wheat, and a yoke for plough oxen, which accompany the original design. At the same time it exemplifies the difference between the *raster* and the *ligo*, an instrument of otherwise similar character and use, but which, instead of having its head formed by two or more distinct prongs, like a rake, or being, as this is, and as Columella expresses it, a "two-horned tool" (*bicorne ferrum*, Columell. x. 148.), had a continuous blade like the hoe, but notched at its edge, or, in the language of the same author (x. 88.), broken up into teeth—*fracti dente ligonis*—as shown by the illustration *s.* LIGO. The term, moreover, is mostly applied in the plural number, because the head was composed of several parts or prongs, instead of a single blade.

2. *Raster ligneus.* A *wooden rake* (Columell. ii. 11. 27.); for which the diminutive RASTELLUS is more common.

RA'SUS (ξεστός). *Close shaved* with a razor; both with respect to the beard and hair of the head (Cic. *Rosc. Com.* 7. Aul. Gel. iii. 4.: and woodcut *s.* LINIGER); as opposed to *tonsus*, which means clipped or cut short with scissors.

RATA'RIA. Enumerated by Aulus Gellius amongst the different kinds of boats and ships of which he gives a list (x. 25), but without any indication of its characteristic qualities. Servius (*ad* Virg. *Æn.* i. 43.) describes it merely as a small ship propelled by oars—*navicula cum remis;* Isidorus (*Orig.* xix. 1. 9.) seems to imply that it was roughly built, and flat-bottomed, like a raft.

RATIS (σχεδία). A *raft;* formed by joining together a number of planks or spars to make a float, as shown by the annexed example, from a mosaic in the ceiling of an ancient

temple of Bacchus, now the church of Santa Constantia, near Rome. Plin. *H. N.* vii. 57. Coel. *ap.* Quint. vi. 3. 41. Cic. *Att.* ix. Isidor. *Orig.* xix. 1. 9. Hence *scirpea ratis* (Plaut. *Aul.* iv. 1. 9.), a float made of rushes used to support beginners when learning to swim, in the same manner as tablets of cork, which are mentioned by Hor. *Sat.* i. 4. 120.

2. (πλοῖον κοντωτόν). A *flat-bottomed boat*, pushed on by a pole, as in

the annexed example, from the very ancient mosaic pavement of Præneste, instead of being rowed with oars. It constitutes, in fact, the first step in naval architecture from the simple raft

to the regular vessel. Virg. *Georg.* ii. 445. Flor. iv. 2. 32. Diodor. xix. Bayfius, *Re Nav.*

3. By the poets used indiscriminately for a boat or ship of any kind.

4. A pontoon, or bridge of boats for passing over from one side of a river to the other: formed by fixing the requisite number of boats in the

centre of the stream to serve as piers for supporting a footway of planks laid athwart them from one side of the river to its opposite bank; whence the expression of Livy, *rate jungere flumen.* The example is from the column of Antoninus.

RECH'AMUS (Vitruv. x. 2. 1.). Same as TROCHLEA.

RECINC'TUS (Virg. *Æn.* iv. 518.). Equivalent to DISCINCTUS.

RECI'NIUM. See RICINIUM.

REC'TA (ὀρθοσταδίας). A tunic, woven in one piece all round, like our stockings; which fitted into the waist, and took the form of the figure, without requiring any girdle to keep it adjusted to the person, as was necessary with the common tunic, which was made of

equal width from top to bottom. It consequently hung down in straight or direct folds from the neck to the feet, as exhibited by the annexed figure of Ceres, which peculiarity gave rise to the name, both in the Latin and Greek language. Plin. *H. N.* viii. 74. Festus, *s. v.* Isidor. *Orig.* xix. 22. 18. Pollux vii. 48.

REDEMP'TOR (ἐργολάβος). A *contractor*; like our own term, of general application for one who undertakes to perform any description of work, such as the building or repairing of a house, &c., for a stipulated amount. Cic. *Div.* ii. 21. Plin. *H. N.* xxxvi. 55. Liv. Hor.

REDIMI'CULUM. A long lappet, or fillet attached to the *mitra* (Isidor. *Orig.* xix. 31. 5. Virg. *Æn.* ix. 616), or any other head-dress of similar character, for the purpose of

fastening it under the chin (woodcuts *s.* MITRA, p. 426.), but the whole of which, when loose, would hang down over the shoulders and breast (Ov. *Met.* x. 265.), as shown by the annexed figure of Paris, from one of the Pompeian paintings.

RE'GULA (κανών). A *straight* rule, used by carpenters, masons, artificers, and people in general, for drawing lines, or taking measurements (Vitruv. v. 3. Cic. *ap.* Non. *s.* Perpendiculum, p. 162.). The example represents an original bronze rule, found in a mason's shop at

Pompeii, which is divided into graduated parts, and made to shut up in half, by means of a hinge, similar to those now in use; but is moreover furnished with a stay at the back, indented by two notches, which slip under the heads of two small pins, and thus prevents the two halves from closing or yielding from the straight line whilst in use.

2. In a more general sense any long straight lath, or thin bar of wood or metal, for whatever purpose applied: and specially in the plural, the laths, within which the pulp of olives (*samsa*), or the husks of grapes (*pes vinaceorum*) were included, when placed under the press beam (*prelum*) to keep the entire mass under the action of the beam, and prevent the sides from bulging out beyond the centre where the force was applied. Columell. xii. 52. 10. See the illustration *s.* TORCULAR, 1. which exhibits a basket (*fiscina*) employed, as was frequently the case (Id. xii. 39. 3.). instead of laths, for the same purpose.

RE'MEX (ἐρέτης, κωπηλάτης). A *rower* or *oarsman* who rows in a boat, galley, or ship. In vessels of war the rowers (*remiges*) formed a distinct class from the sailors (*nautæ*) who managed the sails and navigation of the vessel; and from the marines (*classiarii*), or troops to whom its defence was committed; but the three together, the soldiers, seamen, and rowers, completed the manning of the vessel. Cic. *Verr.* ii. 5. 33. Id. ii. 4. 34. Cæs. *B. C.* iii. 24.

In boats and small craft the ancients used their oars in most of the different ways still practised; a single man sometimes plying a pair of sculls (woodcut *s.* BIREMIS, 1.) when the boat was very small; or, in those of a larger size, handling only a single oar, and then either sitting and pulling towards himself, as we do, or standing up and pushing from himself, as is still the more common practice in the Mediterranean (woodcut *s.* ACTUARIOLUM.).

In sea-going vessels of a large size furnished with a single line of oars, such as the *naves longæ*, *liburnicæ*, and others belonging to the class of *moneres*, which were equipped with oars of great weight and length, it is almost certain that more than one man pulled at the same oar, and sat on the same bench, as was the practice adopted in the galleys of the Venetians, Genoese, and French of Marseilles, during the 15th, 16th, and 17th centuries, a method which is thus described in the memoirs of Jean Marteihle, a French protestant, condemned to the galleys in 1701. "The rowers sit upon benches" (the *transtra* of the Romans), "six men to an oar; one foot rests upon a low stool or stretcher, the other is raised and placed against the bench before them. They lean their bodies forward" (the *remis incumbunt* of Virgil, compare Polyb. i. 21. 5.), "and stretch out their arms over the backs of those before them, who are also in a similar attitude. Having thus advanced the oar, they raise themselves and the end of the oar which they hold in their hands" (*remis pariter insurgunt*, Virg.), "and plunge the opposite one into the sea; which done, they throw themselves back upon their benches, which bend beneath the pressure."

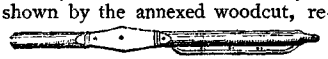
In vessels which were furnished with more than one bank (*ordo*) of oars, such as the *biremis*, *triremis*, &c., the system of rowing was conducted upon a different plan. In these the rowers sat upon separate seats (*sedilia*) instead of cross benches (*transtra*), and each oar was pulled by a single man, the highest one from the water being of course the longest, and the labour of the man who worked it the most severe. But when vessels of very great size were constructed, such, for instance, as the *hexeris*, *hepteris*, *decemremis*, &c., even though they could not have more than five oars in an ascending line from the water's edge to the bulwarks, as explained in the article ORDO, yet it is

clear that the length and weight of the oar must have borne a certain proportion to the width and length of the ship; and in such cases it is but reasonable to infer that both the methods of rowing hitherto described were united; the lower and smaller oars being managed each by a single man, the upper and larger ones by as many more than one as their size required. Thus when mention is made in the ancient authors of the oarage not being fully manned, it is not thereby implied that any of the oars are wanting, which could scarcely be, but that the proper strength or number of hands, required for their effective management, was not put upon some of them.

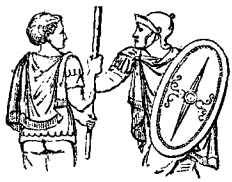
REMIG'IUM. The oars or oarage of a vessel, in a collective sense; also, like the Greek εἰρεσία and τὸ ἐρετικόν, for *remiges*, a crew of rowers. Virg. Hor. Plin. &c.

REMUL'CUM or -US (ῥῦμα). A *tow-rope*, by which one vessel is drawn after another. Isodor. *Orig.* xix. 4. 8. Hirt. *B. Alex.* 11. Liv. xxxii. 16.

RE'MUS (ἐρετμὸς, κώπη). An *oar*. The small oars and *sculls*, when managed by a single man, differed in no respect from those in modern use, as may be seen from numerous specimens inserted in these pages; but the larger kinds, which sometimes extended to the length of 54 feet, and consequently required several men to one oar, must have been too thick at the handle for the hand to grasp; whence it may be confidently assumed, that they were constructed in the same manner as those used in the Mediterranean galleys of the 16th and 17th centuries, which were from 45 to 50 feet in length, each one requiring six rowers, who managed it by the assistance of a false handle or rail, affixed to the main butt, as shown by the annexed woodcut, representing the part inboard of one of the oars described. The flat piece, just beyond the handle, is distinct from the oar itself; but is fastened to it, as a guard, to prevent the consumption of the oar by rubbing against the side of the vessel, and easily renewable when itself worn out.

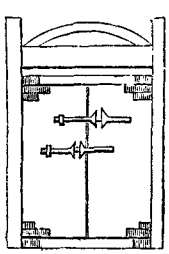


RE'NO or RHE'NO. A very short cloak (*parvis rhenonum tegumentis*. Cæs. *B. G.* vi. 21.) which only covered the shoulders and breast as far as the loins and abdomen (Isidor. *Orig.* xix. 23. 4.), forming an article of clothing, especially characteristic of the Germans (Sallust. *Fragm. Incert.* 13. ed. Gerlach.), and of the Gauls (Varro, *L. L.* v. 167.). It was made out of the rough skin of the reindeer, still called *Ren* in Swedish, and is frequently seen on



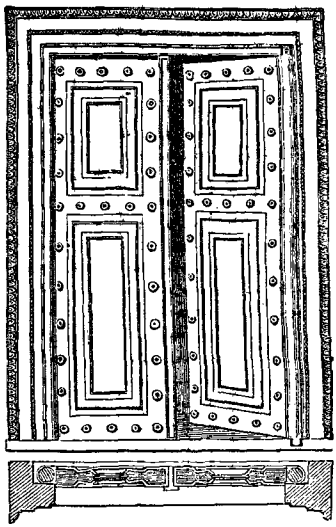
the German figures of the column of Antoninus (see the illustrations *s.* FRAMEA and SUPPLEX); but is also worn by some of the soldiers in the imperial army on the column of Trajan, two of whom, affording a front and back view, have been selected for the illustration, because they show the peculiar form and dimensions of the object more distinctly.

REPA'GULA. Plural. One of the contrivances adopted by the ancients as a door fastening (Cic. *Div.* i. 34.), the precise nature of which must at this day be collected from inferential reasoning, rather than positive testimony. As the word only occurs in the plural, we may conclude that



the device consisted of a double fastening, and not a single one; while the expression of Plautus (*Cist.* iii. 18.), *occludite pessulis, repagulis*, leads to the conjecture that it consisted of a pair of bolts (*pessuli*), made of wood and fastened on the leaves of a folding door (Plin. *H. N.* xvi. 82.), but made to shoot against one another from opposite sides, which seems to be the true meaning of the definition given by Verrius, (*ap.* Fest. *s. v.*) *repagula, quæ patefaciundi gratia ita figuntur, ut e contrario oppanguntur.* The annexed illustration, representing an Egyptian door, from a painting at Thebes, which shows the two bolts affixed to separate valves, and shooting from opposite sides against each other, confirms this account so far as to encourage the belief that it really exhibits the contrivance in question. Indeed it is from the Egyptians that both Greeks and Romans appear to have derived the models for most of their locks, keys, and fastenings in general.

REPLUM. (Vitruv. iv. 6. 5.) An upright rail fixed in the centre of the frame of a doorcase, and stretching from the lintel to the sill, in order to serve the purpose of a rebate, and guard the crevice formed by the juncture of the two valves, as shown by the annexed example, representing an ancient bronze door in its original state, which formerly belonged to the temple of Remus, now converted into the church of S. Cosmo and Damiano, at Rome. The ground-plan at the bottom, where it appears in the centre, exhibits the manner in which the rebate closed over the juncture; and the elevation shows one leaf of the door closed against it; if both valves were open, it will be readily perceived that it would remain, like an isolated upright, in the centre of the entire opening. The interpretation here given cannot, however, be accepted as certain, for the precise meaning of the word is much controverted, and there are no authorities to establish a decision beyond the bare mention



of the term in the one passage of Vitruvius above cited.

REPOSITO'RIUM. A piece of furniture employed by the Romans for bringing up to table the various dishes comprised in a course (Plin. *H. N.* xviii. 90.), and which was placed with its contents upon a table in the dining-room (Pet. *Sat.* lx. 4.). It consisted of a large covered box or case (whence *theca repositorii.* Pet. *Sat.* xxxix. 3.), either round or square, and sometimes made of choice woods inlaid with tortoise-shell, and enriched by ornaments of silver (Fenestella *ap.* Plin. *H. N.* xxxiii. 52. Pet. *Sat.* xxxv. 2.). The whole case was moreover divided into a number of stories, one above the other, each of which held a separate tray (*ferculum*) furnished with dishes like the dinner baskets in which a French or Italian restaurateur sends out a ready-dressed dinner to his customers. This is clear from Pe-

tronius (*Sat.* xxxvi. 1. and 2. Compare xxxv. 1. and 2.), where a *repositorium* is placed upon the table, and after the first division has been removed, another tray containing a different course of entrées is exposed to view—*superiorem partem repositorii abstulerunt. Quo facto, videmus infra, scilicet in altero, ferculo, altilia,* &c.—which passage distinctly points out the difference between a *repositorium* and a *ferculum*, and proves the inaccuracy of those scholars who make the two words synonymous.

REPO'TIA. A carousal or drinking bout *after* a banquet (Apul. *Apol.* p. 501. Id. *de Mund.* p. 750.); whence, in a more special sense, the entertainment given by a bridegroom to his friends the day after his wedding. Festus *s. v.* Hor. *Sat.* ii. 2. 60.

RESTIA'RIUS (σχοινοπλόκος, καλωστρόφος). A *rope maker.* Inscript. Vet. a Jo. Cam. Rossi edita.

RES'TIO (σχοινοπώλης). A dealer in ropes and cords. Front. *ap.* Putsch. p. 2201. Suet. *Aug.* 2.

RE'TE and RE'TIS (δίκτυον). A *net;* in the same general sense as is conveyed by our own word; including both fishing and hunting nets, and, in consequence, all the different kinds which are enumerated in the Classed Index. (Cic. Plaut. Virg. &c.) But

sportsmen made use of the term in a more special or technical sense, to distinguish the large net or haye (*longo meantia retia tractu.* Nemes. *Cyneg.* 300.), with which they used to surround a wide tract of country, before the operation of beating the covers commenced, in order to prevent the game from dispersing through the open country, and to form an enclosed circle towards which they might be driven, when dislodged by the dogs from the shelter of their thickets. Both the object itself, the manner of setting it, and the purpose for which it was used, may be readily imagined from the annexed illustration, copied from a fresco-painting in the sepulchre of the Nasonian family, near Rome, which also contains several other pictures illustrative of hunting scenes.

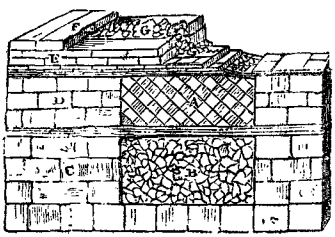
RETIA'RIUS. A Roman gladiator, so named from the net (*rete*) which formed his characteristic implement of attack. Besides this, he was equipped with a heavy three-pronged fork (*fuscina, tridens*), but had no body armour; and his art consisted in casting the net over the head of the adversary, generally a *Secutor*, with whom he was matched. If he succeeded in the throw, so as to hamper his opponent, who was fully armed, in the toils of his net, he advanced to close quarters, and attacked

him with the trident, as exhibited by the illustration from an ancient mosaic; but if he failed, having no defensive armour, he immediately took to flight, and endeavoured to collect his net for a second cast before he could be overtaken by his adver-

sary, who pursued him round the arena. Suet. *Cal.* 30. *Claud.* 34. Juv. ii. 143. viii. 203.

RETICULA'TUS. Literally, that which is formed like a net, or in a pattern like net-work.

1. *Reticulata structura. Reticulatum opus.* A method of constructing walls very common in Italy during the later days of the republican and early part of the imperial period, the



external appearance of which presented a reticulated pattern, like the meshes of a net, as shown by the division marked A in the annexed wood-cut, which exhibits at a view the different constructive arrangements adopted by the Roman builders. The one in question was formed by small stones, or by blocks of tufo, cut into a die, which, instead of being laid on their sides, were placed upon the sharp edge, so as to fit into one another like wedges. This method of construction, though extremely pleasing to the eye, has the great defect of wanting durability, in consequence of the tendency which such walls have to settle into cracks. Vitruv. ii. 8. 1. Plin. *H. N.* xxxvi. 51.

2. *Reticulata fenestra.* A *lattice*, i. e. a window protected by small bars of wood or metal, crossing each other in a reticulated pattern. Varro, *R. R.* iii. 7. 3.

RETIC'ULUM (*δικτύδιον*). Diminutive of RETE; a small net, or a net made with small meshes (Varro, *R. R.* iii. 5. 13.); whence the following specific senses :—

1. A bag of network, the original of our *reticule*, employed for holding various articles :—bread (Hor. *Sat.* i. 1. 47.); playing balls (Ov. *A. Am.* iii. 361.); dried rose leaves, or other aromatic productions, which were thus carried in the hand, for the same purpose as the modern scent bottle. Cic. *Verr.* ii. 5. 11.

2. (*κεκρύφαλος*). A cap for the hair, made of net-work, and properly belonging to the female attire (Varro, *L. L.* v. 130.), though the same was sometimes adopted by the male sex (Lamprid. *Heliog.* 11. Juv. ii. 96.), as is still the case in modern Italy, where it is worn by the women of Albano, and by the men of Sonnino. The example is from a painting at Pompeii.

RETINA'CULUM (*σχοινίον ἐπίγειον*). In nautical language, a *hawser*, thrown out from the stern of a vessel (Ov. *Met.* xv. 696.), by which it was made fast to the shore (*Ib.* xiv. 547.), as contradistinguished from the *cable* (*ancorale*) at the bow.

2. A *tow-rope*, by which animals draw a vessel from the shore (Hor. *Sat.* i. 5. 18.), as contradistinct from *remulcus*, by which one vessel was towed behind another.

3. Long traces for wagons to which several pairs of oxen are attached, sometimes extending to the length of 26 feet. Cato, *R. R.* 63. and 135.

4. Any kind of long rope or thong which serves to retain or restrain; as a tether, or a halter for cattle (Columell. vi. 2. 4. CAPISTRUM); the reins of a chariot. Virg. *Georg.* i. 513. HABENA.

RETIOLUM. Diminutive of RETE (Apul. *Met.* viii. p. 155.); same as RETICULUM, 2. Augustin. *Ep.* 109. n. 10.

RE'TIS. See RETE.

RE'TIUM. Same as RETE. Glos. Philox.; and Schol. Vet. *ad*

Juv. viii. 207., where it is applied to the net of the *Retiarius.*

RHE'DA. A large and roomy carriage upon four wheels (Isidor. *Orig.* xx. 12.), and furnished with several seats, so as to be adapted for the transport of a large party, with their luggage and necessaries (Juv. iii. 10. Mart. iii. 47. 5.). It appears to have been in very general use amongst the Romans, both for town and country (Cic. *Mil.* 20. Id. *Att.* vi. 1. *Ib.* v. 17. Suet. *Jul.* 57.); and probably resembled the French *char-à-banc* with a cover overhead, for the carriage itself, as well as its name, was of Gallic original (Quint. i. 5. 68.). The annexed illustration is

not copied from any ancient authority, nor is it altogether imaginary, being composed by Ginzrot (*Wagen und Fahrwerke,* tab. 20.), after the models of several very similar carriages which appear on the columns of Trajan and Antoninus; but is here introduced in order to convey a proximate notion of the general character of the conveyance in question, which, though not altogether genuine, will still serve as a useful illustration to the various passages above referred to.

RHEDA'RIUS. The coachman, or person who drives a *Rheda.* Cic. *Mil.* 10.

2. A tradesman who makes these carriages. Capitol. *Max. et Balb.* 5.

RHOM'BUS (*ῥόμβος*). Originally signified the spindle (*fusus*) with which women spun their thread (Schol. *ad* Apoll. *Argon.* i. 1139.); a vertical section of which, when covered with thread, would exhibit the figure termed a *rhomboid* by mathematicians, as will be seen by the centre figure in the illustration *s.* FUSUS. This meaning subsequently obtained, to the complete exclusion of the primary notion; though a very distinct allusion to that is contained in one of the common applications of the word both by the Greek and Latin writers, who make use of it to designate a sort of *reel* or *whorl* employed in enchantment. Ov. *Am.* i. 8. 7. Prop. iii. 6. 26.

RHOMPÆ'A, ROMPHÆ'A, and RUM'PIA (*δομφαία*). A military weapon peculiar to the Thracians (Aul. Gell. x. 25.); but whether belonging to the class of swords or of spears is a matter of doubt, though the latter seems the more probable. At all events, it was characterized by prodigious length (Liv. xxxi. 29.); and by having, like the Roman *pilum,* a wooden shaft of the same dimensions as the iron head affixed to it. Val. Flacc. vi. 98.

RHYPAROG'RAPHUS (*ῥυπαρογράφος*). A painter of low, coarse, and trivial subjects, amongst which are enumerated scenes of ordinary life, interiors of barbers' shops, coblers' stalls, animals, and objects of still life (Plin. *H. N.* xxxv. 37.), such as those for which the Dutch and Flemish schools have become celebrated. It is evident from the adjective which gives the governing sense to the term (*ῥυπαρός,* foul, dirty), that works of this description were held in low estimation by the talented and accomplished people of Greece; but the coarser-minded and more material Romans, whose love of art, and taste, were far less pure, being acquired or affected, not innate, set the highest value upon them, and bought them at prices oftentimes ex-

ceeding what they paid for the great works of the best masters. Plin. *l. c.*

RHYTIUM (τὸ ῥυτόν). Properly, the Greek name for a *drinking-horn* (Mart. ii. 35. 2.), out of which the liquor was allowed to *flow* (whence the name, ῥυτός, running, flowing) through an orifice in the point at bottom, into the mouth of the drinker, as exhibited by the annexed example from a Pompeian painting. It is here shown in its simplest form of a mere horn; but vessels of the same character were made in many ornamental devices, especially imitating the heads of different animals, in which the narrow extremity formed by the nose and lips makes a point for the liquor to flow from. Several such have been discovered in the excavations of Pompeii and Herculaneum, and are engraved in the Museo Borbonico (v. 20. viii. 14.).

RI'CA. A square sheet of woollen cloth with a fringe round its edges (*vestimentum quadratum, fimbriatum.* Verrius, ap. Fest. *s. v.*), worn as a veil over the head by females, when performing sacrifice more especially (Varro, *L. L.* v. 130.), but also upon other occasions (Plaut. *Epid.* ii. 2. 50. Aul. Gell. vi. 10. Cæs. German. *in* Arat. 121.). Both the form and character of this piece of drapery are plainly discernible on the annexed figure, representing a priestess of Isis, from a statue of the Chiaramonte collection in the Vatican.

RICI'NIUM, RECI'NIUM, RICI'NUS, or RECI'NUS. Diminutive form of RICA. A small square sheet of woollen cloth (*palliolum breve*, Non. *s. v.* p. 542.), doubled in two (Varro, *L. L.* v. 132.), and worn over the head (Isidor. *Orig.* xix. 25.) as a veil; more especially assumed as a mourning costume by females (Varro, *de Vit. Pop. Rom. ap.* Non. *l. c.* Fragm. xii. *tab. ap.* Cic. *Leg.* ii. 23.). The example is copied from one of four figures in a fresco painting which decorated one side of a chamber in the Thermæ of Titus, in which the celebrated group of Laocoon was found, and is supposed to represent Veturia, the mother of Coriolanus, when she went out as a suppliant and in mourning, to dissuade her son, who forms a prominent object in the picture, from advancing against his native city. But even if this explanation of the subject be not the true one, it is still apparent from the attitudes and demeanour of the two females in the design, that they are represented in the character of suppliants, and consequently attired in the habiliments of grief; which alone would be sufficient to connect the very peculiar piece of drapery on the head and shoulders with the name and object above described.

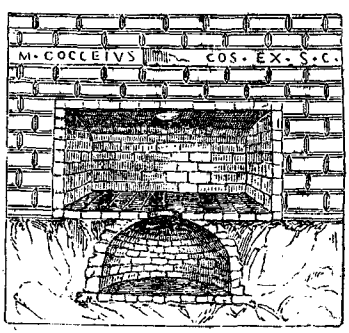
RICU'LA. Diminutive of RICA. A veil worn by young women over the head. Turpil. *ap.* Non. *s.* Rica, p. 539. Isidor. *Orig.* xix. 31. 5.

RIS'CUS (ῥίσκος). A *ward-robe*, more especially for female apparel (Terent. *Eun.* iv. 6. 15. Ulp. *Dig.* 34. 2. 26. Pollux, vii. 79.). The word appears to have been generally applied to any kind of receptacle adapted for the purpose mentioned, as it is severally explained to be a

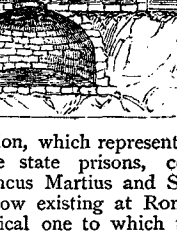
wicker basket covered with leather (Donat. *ad* Terent. *l. c.*); a large *chest* (*Gloss. Philox.*); and a *closet* let into the wall. Non. *s. v.* p. 165.

ROBORA'RIUM. A place enclosed with wooden palings, more particularly of oak. Scip. Afric. *ap.* Gell. ii. 20.

RO'BUR. The underground dungeon in a goal (*carcer*) in which the sentence of capital punishment was carried into execution; whence the expression, *dignum carcere et robore* (Apul. *Apol.* p. 530.), deserving imprisonment and death. Festus, *s. v.* Liv. xxxviii. 59. compared with xxxiv. 44. where it is termed *carcer inferior*. Lucan, ii. 125. It is shown by the circular chamber in the annexed illustration, which represents a section of the state prisons, constructed by Ancus Martius and Servius Tullius, now existing at Rome, and the identical one to which the passages of Livy, above quoted, refer.



ROGATO'RES. Officers appointed to act at the Roman Comitia, whose duty it was to stand at the nearest end of the bridge (*pons suffragiorum*), which each citizen ascended in order to record his vote upon coming out from the inclosure (*ovile*) in which he had been previously mustered with the other members of his century; and to present a balloting token (*tabella*) to every one of them in turn, by whom it was taken and thrown into the box (*cista*) placed at the opposite extremity of the bridge. The illustration, from a coin, explains the entire process, showing at bottom the railing which enclosed the *ovile*, a voter ascending the bridge and receiving his ballot from the *rogator*, whilst another one at the opposite end is engaged in depositing his in the box. The term, however, originated before the practice of secret voting had obtained, when the poll clerk had only to ask (*rogare*) the citizens how they intended to vote, and to register the result upon a waxed tablet containing a list of the candidates, by making a mark or point (*punctum*) against the name of each one as a suffrage was recorded in his favour. Cic. *N. D.* ii. 4. Id. *Div.* ii. 35. *Ib.* i. 17. Id. *in Sen.* 11. Id. *Pis.* 15.



ROGUS (πυρά). A funeral pile whilst in process of combustion; composed of rough logs of wood, not cut into shape (xii. tab. *ap.* Cic. *Leg.* ii. 23.), but piled up into a square mass, on the top of which a corpse was reduced to ashes (Virg. *Æn.* xi. 189.). It was strictly termed *pyra* before the fire had been applied to it, and *rogus* when burning (Serv. *ad* Virg. *l. c.*), as in the example annexed, representing the pile on which the body of Patroclus is consumed, in the bas-relief known as the *Tabula Iliaca*, on which the various events recorded in the Iliad are portrayed.

RORA'RII. A class of soldiers in the Roman armies, forming part of the *levis armatura*, or light-armed

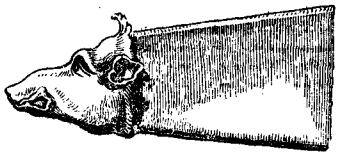
troops. They were drawn up in the third line behind the *triarii*, and in a position between them and the *accensi* (Liv. viii. 8. Compare Plaut. *Fragm. ap.* Varro, *L. L.* vii. 58.); their duty being to rush forward, as opportunities offered, and make desultory attacks upon the enemy's columns, with showers of missiles discharged from amidst the ranks formed by the first and second lines of the heavy legionary soldiers (Liv. viii. 9.). It is probable enough that the term was derived from *rores*, drops of rain, as the grammarians say (Varro, *l. c.* Festus, *s. v.* Non. *s. v.* p. 552.); but it by no means follows therefrom, as they, and the modern lexicographers after them, have inferred, that the name was given to these troops because they *commenced* the action by a *shower* of missiles, like the drops which *precede* a storm; for that was the duty of the *ferentarii*, who, for that purpose, were conveniently posted upon the wings (Veg. *Mil.* i. 20.), whereas the rear ranks of the army, the post of the *rorarii*, would be a most unfit one for such a purpose. *Rores* are any drops of water which fall *during* a shower, as well as *before* it. The post, moreover, assigned them by Livy, immediately before the *accensi*, who constituted the lowest grade of the whole army, indicates sufficiently that they formed a distinct class from them, as well as from the *ferentarii*, holding an intermediate position between both in regard to rank and accoutrements. The figure in the woodcut, from the column of Trajan, represents a soldier of the Imperial army fighting, as above mentioned, between two heavy-armed legionaries. Though his weapon is

not seen, it is plain enough from the attitude that he is in the act of discharging a missile. Similar figures occur on two other parts of the column, with shields of the same character, and appointed in the same manner, naked to the waist, with short drawers (*femoralia*) and military boots (*caligæ*): in one instance standing amongst a body of troops of all arms, heavy and light, who are listening to an harangue (*allocutio*) from the emperor; and in the other one, on the field of battle, engaged amongst the heavy infantry, like the one here selected. In early times no doubt a kilt (*campestre*) was worn instead of drawers, which were not introduced until the Imperial age; but that will not impair the genuine evidence of the other details, while the use of a missile and shield, in connexion with the defenceless state of the rest of the body, accords perfectly with the rank which these men occupied, and the duties they had to perform, and shows a ground of distinction between them and the *ferentarii*, who had no shield nor defensive arm whatever, and the *accensi*, who had not even an offensive weapon beyond what nature supplied them, their fists and stones.

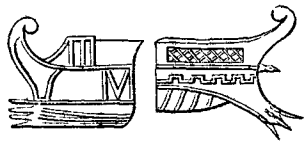
ROSTRA'TUS. Formed in the shape of, or furnished with, a snout or beak (*Rostrum*); whence applied as a descriptive epithet to many different objects — to the bill-hook (Columell. ii. 21. 3. ROSTRUM, 3.); to the plough (Plin. *H. N.* xviii. 48. ROSTRUM, 4.); to a crown (Plin. *H. N.* xvi. 3. xxii. 4. CORONA, 8.); to a ship (Hirt. *B. Afr.* 23. ROSTRUM, 1.); to a column (Suet. *Galb.* 23. COLUMNA, 3.).

ROS'TRUM (ῥύγχος). Literally, the *snout* of a beast, especially of swine, and the *bill* of a bird; whence the term is transferred to various artificial objects, resembling in form, or in the uses to which they are applied, either of the natural organs above mentioned; as :—

1. (ἔμβολος). The *beak*, as it is called by us, of a ship of war, made of bronze, or sometimes of iron, and intended to act against the timbers of an enemy's vessel, like the battering-ram against a wall (Liv. Hor. Hirt. Plin. &c.). In early warfare it consisted of a single beam, shod at the end with a metal head, mostly representing some animal, as exhibited by the annexed example, from an original, perhaps unique, which was found at the bottom of the port of



Genoa, and is supposed to have been sunk there in the battle fought between the Genoese and Mago the Carthaginian. It projected from the head of the vessel at a certain elevation above the keel and water's edge, in the manner shown by the woodcut at p. 442. But when the system of naval warfare was perfected, it was formed by several projecting beams, cased with sharp metal points, sometimes employed alone, and sometimes in addition to the one last described; but either situated on



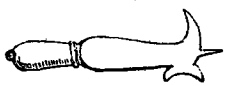
the same level as the keel, or depressed below it, so that every fracture not only damaged the vessel, but made a fearful leak below the water. All these properties are exhibited by the annexed illustration, from two Roman medals, the one on the left showing the *rostrum* on the same line with the keel, according to the construction adopted during the Punic war; that on the right, with the original *rostrum*, in the form of a bird's head, above, and the improved and more formidable one underneath it, depressed below the bottom of the vessel, according to the construction employed in the age of Augustus. Scheffer, *Mil. Nav.* ii. 5.

2. *Rostra*, plural (οἱ ἔμβολοι, Polyb. vi. 53. 1.). *The* rostra; a name given to the tribune in the Roman forum, from which public men ad-

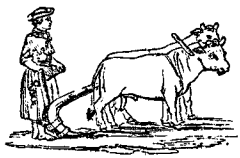
dressed the people, because it was ornamented with ships' beaks taken from the Antiates in the Latin war (Liv. viii. 14. Varro, *L. L.* v. 155. Cic. Cæs., &c.). The illustration, from a coin of the Lollian *gens* (probably the M. Lollius Palicanus mentioned by Cicero. *Verr.* ii. 41.), though exceedingly deficient in respect of accurate details, will nevertheless enable us to conceive a just notion of the form and character which this celebrated structure possessed. It is plainly indicated by the sweeping direction of the lines drawn across the coin that the building was a circular one, with a parapet and a platform at the top on which an elevated stand was placed, the whole being supported upon arches, the piers of which were ornamented with the beaks of the vessels above mentioned. It must have been ascended by a flight of steps, and probably there was one on each side of it, so that the whole structure would resemble very closely

the ambones or pulpits, still to be seen in several of the earliest Christian churches at Rome.

3. The crooked and pointed end of a vine-dresser's bill-hook (*falx vinitoria*), that is, the point which is turned uppermost in the annexed example, from an ancient MS. of Columella, and which bears a close resemblance to the beak of certain birds of prey. Columell. iv. 25. 3.

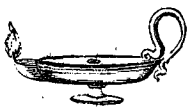


4. The curved end of the primitive Roman plough, used for light soils, formed from the limb of a tree, either

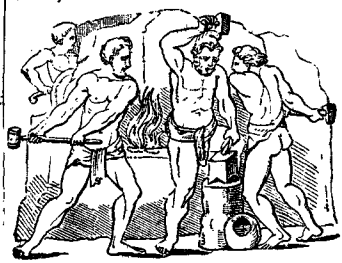


naturally or artificially bent into a crook, and when necessary, shod with iron at its extremity; as is very clearly displayed in the annexed figure, from a small Etruscan bronze, found at Arezzo. Plin. *H. N.* xviii. 48.

5. The *nozzle* of an oil lamp (*lucerna*), through which the wick projects, and which is usually made with a curved line rising from the body of the object, not unlike the beak of a bird, as exhibited by the annexed example from an original Roman lamp. Plin. *H. N.* xxviii. 46.

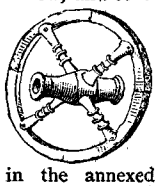


6. The head of a smith's hammer or mallet (*malleus*); in which case the analogy is deduced from the application, not from the form, of the instrument; because it is the part with which the shock is given, in allusion to the *rostrum* of a ship, as exemplified by the annexed illustration, representing smiths at the anvil, from a bas-relief. Plin. *H.N.*



xxxiv. 41.

ROT'A (τροχός). A *wheel;* made in the same form as now, and composed of the following members: — *modiolus*, the nave; *radii*, the spokes; *absides*, the felloes; *canthus* or *orbis*, the tire; all of which are distinctly marked in the annexed figure, representing an original wheel now preserved in the cabinet of antiquities at Vienna.

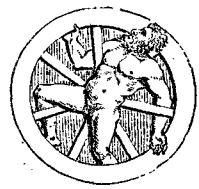


2. The expression, *insistere rotis* (Virg. *Georg.* iii. 114.), literally "to stand upon, or over, the wheels," is not a merely poetical figure of speech, but a graphical description of the

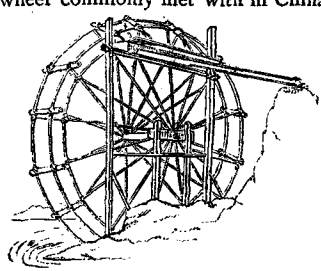
manner in which the ancient car (*currus*) was driven by its charioteer, whose posture was always a standing and not a sitting one, as shown by the annexed example from a terracotta lamp. Thus Martyn's translation of the above passage—"to *sit*

victorious over the rapid wheels"—is not only incorrect as regards Latinity, but suggests an image at direct variance with the words of the poet.

3. The *wheel of torture;* an instrument of punishment employed by the Greeks, by means of which the victim, when bound to the spokes, was whirled round with a rapid rotation till sensation or life became extinct, as exhibited by the annexed example from a Greek bas-relief representing Ixion, who was condemned to the wheel by Jupiter for his ingratitude and other overt acts. Cic. Tusc. v. 9. Apul. *Met.* iii. p. 48. Tibul. i. 3. 74.



4. *Rota aquaria.* A *water wheel*, for raising water from a flowing stream, and which works itself by the action of the current (Lucret. v. 517.). Wheels of this nature, of very simple construction, but agreeing exactly with the description of Vitruvius (x. 5.), are still employed in many countries, of which the following example, representing a water wheel commonly met with in China,



will afford a very clear notion. The wheel itself is made entirely of bamboo, and consists of two concentric rims, between which are affixed small paddles or float boards (*pinnæ*), which turn the wheel as they are urged by the current. On the outer circumference (*frons*) are situated a certain number of scoops (*haustra*), made out of single joints of the bamboo, in place of which the Romans used wooden boxes (*modioli*) or earthenware jars (*rotarum cadi*). (Non. *s.* Haustra, p. 13.) As the wheel revolves these are filled by immersion; and being placed with a slight inclination upon the wheel, when they rise to the summit of revolution they are forced to discharge their contents into a receiving-trough which conducts the water into a reservoir, or into canals on the level of the high land.

5. *Rota figularis.* A *potter's wheel* (Plaut. *Epid.* iii. 2. 35.) laid horizontally, as a table, the mass of clay, out of which the vase is to be formed, being situated upon it, and fashioned by the hands of the workman, as the rotatory motion of the wheel (*currente rota.* Hor. *A. P.* 21.) would readily assist in producing any circular form, either for the inside or the outside. The process is clearly shown by the annexed example from an Egyptian painting, which exhibits a potter sitting on the ground before his wheel, with the lump of clay, marked in a darker tint, upon it, gradually forming into shape; the hollow part of the inside being scooped by the thumb of the right hand, and the outside rounded by the palm of the left one—a process precisely similar to what may be seen every day in our own potteries.

ROTULA (τροχίσκος). Diminutive of ROTA. Plaut. *Pers.* iii. 3. 30. Plin. *H. N.* xviii. 48.

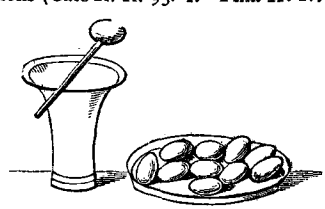
RUBRICA. *Red ochre;* thence, *a law*, or ordinance of the *civil law;* such, for instance, as the Twelve Tables, and in contradistinction to a

prætor's edict, or rule of the courts (*album*); because the titles of the former, or, it may be, the entire text, were written with red ochre; whereas the latter were posted on a white ground, and inscribed in the usual form. Quint. xiii. 3. 11. Pers. v. 99. Compare Juv. xiv. 192.

RUD'ENS (κάλως). A *rope;* more especially intended to designate any part of the lighter cordage constituting the rigging of a vessel (Pacuv. *ap.* Cœl. *ad* Cic. *Fam.* viii. 2. Virg. *Æn.* 1. 91.), employed about the mast, or used for raising and trimming the sails; in contradistinction to the heavier kinds, such as cables, hawsers, &c.; for example, the *halyard*, by which the sail was raised (Catull. lxiv. 235.), and down which the seaman slid from the yard to the deck (Ov. *Met.* iii. 616.), *brail ropes* (Virg. *Æn.* iii. 682.), *sheets*, or, perhaps, *braces*, or both. Id. x. 229.

RUDIA'RIUS. A gladiator who had been presented with the *rudis*, in token of receiving his discharge. Suet. *Tib.* 7.

RUDIC'ULA (κύκηθρον). Diminutive of RUDIS. A *mull* or *wooden* spoon (Columell. xii. 46. 3.), for beating up, stirring, or mixing together different ingredients, whilst boiling, stewing, or making decoctions (Cato *R. R.* 95. 1. Plin. *H. N.*



xxxiv. 54.). The example, from a picture of still life at Pompeii, exhibits a plate of eggs, together with the vessel and mull for beating them up.

RUD'IS (κύκηθρον). An implement for stirring and mixing liquids and other ingredients while boiling, &c.; similar to the preceding example, but of larger dimensions. Cato, *R. R.* 79. Plin. *H. N.* xxxiv. 50.

2. A stick with a knob at the end or blunted at the point, employed by gladiators and soldiers whilst learning

the art of attack and defence, or practising for exercise and amusement. (Suet. *Cal.* 32. Liv. xxvi. 51. Ov. *Am.* ii. 9. 22. Id. *A. Am.* iii. 515.) It was usual to present an instrument of this description to the gladiator who had received his discharge from service; whence the expression *rude donari*, means to be relieved from duty. (Hor. *Ep.* i. 1. 2. Compare Suet. *Claud.* 21.) The illustration, from an engraved gem, is believed to represent a gladiator with the *rudis* in his hands; a conjecture which the round form of the object, and its proximate resemblance to the stirring mull, described under the primary meaning of the word, renders extremely probable.

RU'GA (ῥυτίς). Literally, a *wrinkle;* whence, the *worm* of a screw (Plin. *H. N.* xviii. 74. and COCHLEA), and a small irregular crease or fold in a piece of drapery, contradistinguished from *sinus*, a deep and loose one, and from *contabulatio*, a straight and regular one. Plin. *H. N.* xxxv. 34. Macrob. *Sat.* ii. 9. and woodcuts *s.* CONTABULATIO and SINUS.

RUL'LA. See RALLUM.

RUM'EX. A weapon of similar character to the SPARUM. Festus *s. v.* Lucil. *ap.* Fest. Aul. Gell. x. 25.

RUNA. A weapon of similar

character to the PILUM (Festus *s. v.* Ennius *ap.* Fest.); perhaps an antiquated term for *pilum*.

RUM'PIA. See RHOMPÆA.

RUNCA'TIO (*βοτανισμός*). The act of *thinning out* and *weeding* young crops, by removing the weakly or over thick plants and weeds, which choke up and draw off nourishment from the rest. (Columell. ii. 12. 9. Plin. *H. N.* xviii. 50.) This operation was usually performed after the hoeing (*sarritio*. Columell. ii. 11. 9.), and was conducted chiefly by the hand (Id. v. 6. 7.), with the assistance of a crooked weeding-hook (*runco*), for the removal of any stubborn roots or weeds amongst the plants.

RUNCA'TOR. One who thins out and clears a crop from extraneous herbage and weeds, in the manner described under the preceding word. Columell. ii. 12. 1. Id. xi. 3. 19.

RUNCI'NA (*ῥυκάνη*). A carpenter's *plane*, for smoothing and levelling surfaces in wood (Plin. *H. N.* xvi. 82.), of which an example is afforded from a sepulchral marble at Rastadt, which is furnished with a handle, and shows the holes through which the shavings (*ramenta*) turned up. The same name was also given to the *rebate plane*, employed by cabinet-makers, joiners, and carvers in wood, for making grooves or channels between the folds of drapery, &c. Tertull. *Apol.* 12. Augustin. *C. D.* iv. 8.

RUN'CO. A *weeding-hook* (Pallad. i. 43. 4.), employed for rooting out briars and other stubborn offsets amongst the young crops, when they were being thinned and cleared out (*runcatio*). It was formed with a cutting edge and bent neck, like the *falx* (Isidor. *Orig.* xx. 14. 5.), and appears to have received its name from the Greek *ῥύγχος*, the snout of a beast and the bill of a bird, either in allusion to the form, or to the manner in which it was applied, of pecking and routing up the earth. In modern Italy the terms *ronca* and *roncone* are now used to designate a bill-hook.

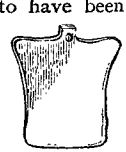
RUSSA'TUS. Clothed in red; especially employed to designate a driver (*auriga*) in the chariot races of the Circus, who belonged to the red party (*factio russata*), and wore a red tunic to distinguish him from his competitors, whose colours were respectively white, green, or blue. Plin. *H. N.* vii. 54. Inscript. *ap.* Reines, *cl.* 5. *n.* 63.

RUTA'BULUM. A *fire-shovel*, employed by bakers and smiths for throwing up the embers and ignitable matter in their ovens and forges (Festus *s. v.* Isidor. *Orig.* xx. 8. 6.); whence it is commonly mentioned in conjunction with the tongs (*forceps*). Cato *R. R.* x. 3. xi. 5. Suet. *Aug.* 75.

2. A wooden shovel, used for stirring together and amalgamating the new-made wine (*mustum*) with that which was boiled down (*defrutum*) and other ingredients infused into it for the purpose of producing an artificial body and flavour. Columell. xii. 20. 4. *Ib.* 23. 2.

RUTEL'LUM (*ὁμαλιστήρ*). Diminutive of RUTRUM. A *strickle*, or small shovel employed by corn meters for filling the measure and levelling the surface, in order to strike the exact quantity. Lucil. *Sat.* ix. 18. ed. Gerlach.

RUT'RUM. The implement with which Remus is said to have been slain (Ov. *Fast.* iv. 843.); consisting of a large and broad iron blade into which the handle was inserted perpendicularly, like our *shovel*; and which, like that, was adapted for the various purposes of grubbing, scraping, digging, and mixing; as, for breaking down clods of earth (Varro, *L. L.* v. 134.); scraping and throwing up sand (Festus *s. v.*); for kneading and chopping up mortar (Vitruv. vii. 3.



Pallad. i. 15.); and other similar uses to which such a form would be adapted. The example represents the blade of a shovel of this nature from an original discovered amongst various other building implements at Pompeii.

S.

SAB'ANUM (*σάβανον*). A linen cloth, employed as a napkin to contain anything (Pallad. vii. 7. 3.); a towel for rubbing and drying (Veg. *Vet.* v. 46. 11.), and for wrapping round the body to confine the perspiration after sweating in the vapour bath. Marcell. Empir. 26.

SAB'ULO. (Macrob. *Sat.* ii. 1.). A player upon some musical instrument; but the reading of the word is extremely doubtful, and, consequently, the interpretation given to it.

SACCEL'LUS. Diminutive of SACCULUS. A very small bag. Pet. *Sat.* 104. Cels. iv. 4.

SAC'CEUS. Made of coarse linen or *sackcloth*. Hieron. *Vit. Hilar.* 44.

SACCIPE'RIUM (*σακκοπήρα*). A large bag made of sackcloth, and employed as a receptacle within which the smaller bag or purse was deposited. Plaut. *Rud.* ii. 6. 64.

SAC'CULUS (*σακκίον*). Any small *sack* or bag (Apul. *Met.* ix. p. 200.); and especially one employed for holding money (Catull. xiii. 7. Juv. xiv. 138.); as in the annexed example, which exhibits a bag of this kind with a heap of money lying beside it, from a painting at Pompeii.

2. (Cic. *Fin.* ii. 8.) Diminutive of SACCUS 3.

SAC'CUS (*σάκκος*). A large bag or *sack*, made of coarse linen cloth; as a corn or flour sack (Cic. *Verr.* ii. 2. 38. Phædr. ii. 7.), like the annexed example from a group of soldiers on the Trajan column, who are busied in carrying to their respective quarters a number of sacks of corn distributed for the use of the army.

2. A sack or large bag for holding money, the use of which is intended to convey a notion of enormous wealth (Hor. *Sat.* ii. 3. 149. Id. i. 1. 70.), whereas the diminutive *sacculus* conveys an impression of poverty or small means. The example is copied from a bas-relief discovered at Rome, which, as the inscription on it testifies, was formerly employed as a street direction, to point out the way to the public treasury.

3. *Saccus vinarius*. A basket, net, or strainer, made of bulrushes, osiers, or bast, and in the shape of an inverted cone (Columell. ix. 15. 12.), through which the ancients strained their wine after it was made, for the purpose of clearing it and mitigating its intoxicating qualities (Plin. *H. N.* xxiv. 1. Id. xiv. 28. Mart. xii. 60.). The illustration exhibits an article of the kind described, from a Roman bas-relief representing various processes connected with the vintage, and the making of wine; the grapes with which it is filled, indicate the object for which it was used.

4. *Saccus nivarius*. A piece of coarse cloth, employed in a common way, or by poor people, instead of the *colum nivarium*, for the purpose of cooling their wine by mixing it with

snow; the cloth, with a lump of snow upon it, being placed over the wine cup, and the liquor then poured upon the snow, and made to filter through the cloth into the cup. Mart. xiv. 104.

SACEL'LUM (περίβολος). A diminutive from *Sacrum*. A small enclosed precinct, either square or round, consecrated to a divinity, and containing an altar (C. Trebat. *ap.* Gell. vi. 12.), but not roofed over (Festus *s. v.*). Such a spot was often set apart by individuals on their own property in honour of some favourite deity, as well as by the state, for public reverence. Cic. *Div.* i. 46. Id. *Agr.* ii. 14. Ov. *Fast.* i. 275.

SACE'NA. See SCENA.

SACER'DOS (ἱερεύς and ἱερεία). A priest, and a priestess; a general term applied to both sexes of all classes and orders of the priesthood; including, therefore, the *Augur*, *Pontifex*, *Flamen*, *Vestalis*, and others enumerated in the Classed Index, and described under their special titles. Varro, *L. L.* v. 83. Cic. *Leg.* ii. 8. Id. *Verr.* ii. 5. 45. Ov. *Fast.* v. 573.

SACERDO'TULA. A young priestess, or one of inferior grade who ministers to her superior. Varro, *L. L.* v. 130. Festus *s.* Flaminia.

SACO'MA (σήκωμα). A *counterpoise*; properly a Greek word Latinized (Vitruv. ix. *Præf.* 9.), for which the Roman expression is ÆQUIPONDIUM, where see the illustration.

SACOMA'RIUS. One who makes weights for counterpoises. Inscript. *ap.* Mur. 979. 4.

SACRA'RIUM (ἱεροφυλάκιον). In a general sense any place where sacred things are kept, but more especially the *sacristy* of a temple, in which the utensils, vessels, implements, &c., used in the service of the deity, were preserved (Serv. *ad* Virg. *Æn.* xii. 199. Ov. *Met.* x. 691.); whence the town of Cære, to which the Vestals fled with the sacred fire and property of their temple when Rome was besieged by the Gauls, is termed by Livy the sacristy of the Roman people — *sacrarium populi Romani*.

2. A *private chapel* in a man's own house (Cic. *Fam.* xiii. 2.), such as are attached to some of the mansions of our old nobility and great Catholic families. An apartment of this nature has been discovered in one of the houses at Pompeii, consisting of a square room, with an absis at one end for the statue of the divinity, an altar in the centre within a small peristyle of four columns which supported the roof, and furnished with a separate flight of stairs on each of its flanks, conducting to the suites of apartments situated in the upper story.

3. An apartment in the Imperial palace (Auson. *Grat. Act.*); so styled in order to flatter the emperor by insinuating his deification.

SA'GA. Literally, a wise woman, deeply versed in religious mysteries (Cic. *Div.* i. 31. Festus *s.* Sagaces); whence the more common meaning affixed to the word corresponds with our terms, a *witch*, *sorceress*, *fortune-teller*. (Hor. *Od.* i. 27. Columell. i. 8. 6. Id. xi. 1. 2.) The annexed figure

of a female in a Pompeian painting, who in the original is sitting just outside the door of a miserable thatched hovel, exhibits all the popular characteristics, and seems to ex-

hibit the original type of our nursery witch. The Mother Shipton's hat, the magic wand, the dog, and the caldron, are all recorded and depicted in children's story-books.

SAGA'TUS. Wearing the mantle of coarse woollen cloth, termed *sagum*, as explained and illustrated under that word; and as the *sagum* was worn by the military more especially, the word *sagatus* is frequently opposed to *togatus*, thereby implying that the individual so equipped is prepared for military duty, or for a violent conflict. Cic. *Fragm. ap.* Non. *s.* Sagum. Capitolin. *Marc. Antonin. Philos.* 27.

2. *Made* of coarse long-napped wool; *e. g.* of the same fabric as the *sagum*. Columell. xi. 1. 21. Id. i. 8. 9.

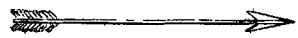
SAGE'NA (σαγήνη). Our *seine*; a large drag-net for taking fish, one edge of which was floated by corks on the water, and the other depressed and extended by leaden weights; the entire length of the net being sufficient to enclose a considerable extent of water, as much as an entire bay. (Alciphr. Ep. i. 17.). One end of it was carried out from a boat or from the shore, and laid round in a circle until the two ends were brought together, in which state it was dragged into the boat or shore, in the same manner as still practised in the gulf of Naples, and on the coast of Cornwall. Manil. *Astron.* v. 678. Ulp. Dig. 47. 10. 13.

SAGINA'RIUM. A place in which poultry is put up to be fatted. Varro, *R. R.* iii. 10. 7.

SAGIT'TA (τόξευμα, ὀϊστὸς, ἰός). An *arrow*; amongst the Greeks and

Romans usually made with a plain bronze head, without barbs, as exhibited by the annexed specimen, from an original found in Attica.

2. *Sagitta hamata* or *adunca*. An arrow with a barbed head, like the annexed example, from a terra-cotta lamp; the use of which is more espe-



cially characteristic of the Asiatics and northern nations. Ov. *Trist.* iii. 10. 63.

3. A lancet or *phleme* for bleeding cattle (Veg. *Vet.* i. 22. 4. *Ib.* 25. 5.); evidently so termed from being formed in the same shape as the Greek and Roman arrow-head, as shown by the annexed specimen from an original of bronze, found in a surgeon's house at Pompeii.

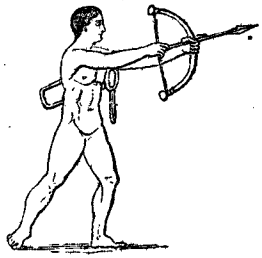
SAGITTA'RII. *Archers* or *bowmen*, who formed part of the light-

armed infantry in the Roman armies. But as the bow was not a national weapon amongst the Romans, the battalions of archers were generally furnished by the allies. (Cæs. Sall. Tac. &c.) The illustration represents a German archer from the column of Antoninus.

2. *Sagittarii equites* (ἱπποτοξόται). Mounted bowmen. Tac. *Ann.* ii. 16. Curt. v. 4. See HIPPOTOXOTA.

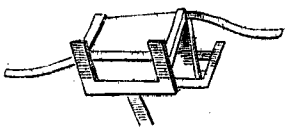
SAGIT'TO (τοξεύω). To shoot with a bow and arrows; an art amongst the Greeks and Romans almost entirely confined to the sports of the field or exercises of skill. The illustration is taken from a fictile vase, representing three Greek youths shooting at a cock tied on the top of a column. One of them kneels in the same position as the figure *s.* PHARE-

TRATUS, and the present figure shows



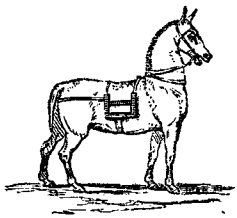
the precise manner of handling the bow, fixing the arrow, drawing it between the fingers, and of directing its course by projecting the forefinger of the left hand along the shaft; thus graphically illustrating the various passages which describe the process —*nervo aptare sagittas* (Virg. *Æn.* x. 131.); *imponere* (Ov. *Met.* viii. 381.); *dirigere* (Claud. iv. *Cons. Honor.* 530.), &c.

SAG'MA (σάγμα). A *pack-saddle* made on a frame, and employed for sumpter horses and beasts of burden, to receive the panniers or loaded goods, as contradistinguished from the ordinary riding-pad (*ephippium*), which was soft and stuffed, and had no tree (Veg. *Vet.* iii. 59. 1. Isidor.



Orig. xx. 16. 5.). The example is copied from a Pompeian painting; and similar saddles are also exhibited on the column of Trajan. The frame projecting from the side is intended to receive the lowest packages, and thus constitute a broad base for piling up the goods all round.

SAGMA'RIUS. A horse, mule, or other beast of burden, who carries a load upon the pack-saddle (*sagma*) as described under the last word. (Lamprid. *Elag.* 4. Aurel. Imp. *in Epist. ap.* Vopisc. *Aurel.* 7.) The



annexed illustration is copied from the column of Trajan.

SAGOCHLAM'YS. A particular kind of military cloak introduced under the empire, which, as the name implies, must have possessed some property common to the Greek *chlamys*, and the Roman or foreign *sagum*. (Valer. *in Epist. ap.* Trebell. *Claud.* 14.) Both the figures in the annexed woodcut, one of whom represents a foreign soldier in the Roman service, and the other a captive youth of the same nation, wear an outer cloak of very peculiar fashion, repeatedly occurring on the column of Antoninus. It is formed by two square pieces of cloth, fastened together over each shoulder by brooches; so that one of the parts depends in front of the person, the other

in a corresponding manner at the back. The square form, the length of the drapery, the manner of adjusting, and the general appearance presented by it, afford many points of

resemblance to the two articles of attire compounded in the present name, as will be apparent by referring to the figures which illustrate those terms respectively; and, as it cannot be doubted that a garment so singular as the one above delineated must have been called by a name of its own, while no other occurs in the language so appropriate as the one affixed, it is not unreasonable to infer that it is the true one.

SAGULA'TUS. Wearing the *sagulum*. Suet. *Vit.* 11.

SAG'ULUM. Diminutive of SAGUM; the diminutive sometimes implying fineness of texture, as well as reduction in size, a thin or fine *sagum*, as well as a small one. Suet. *Aug.* 26. Liv. vii. 34. Sil. Ital. iv. 515. xvii. 527.

SAG'UM and -US (σάγος, ἐφαπτίς). Properly a Celtic word, the original of our "*shag*," and adopted in the same sense by the Romans to designate a mantle made of coarse wool, or of goat's hair, with the nap left on. It consisted of a square, or at least rectangular, piece of cloth (Afran. *ap.* Charis, 1. 81.), which when off the person could be spread out like a sheet (Suet. *Otho*, 2.), but when put on was folded in two and fastened by a brooch (*fibula*, Varro *ap.* Non. *s. v.* p. 538., whence *sagum fibulatorium*. Trebell. Poll. *Trig. Tyrann.* 10.), or tied in a knot (*nodus*, and woodcut *s. v.*) on the top of the left shoulder, the brooch being fixed through one edge of the drapery at the distance of about one third from each of the corners, so that the left arm and side were covered and protected, the right being left open and free, while the two upper corners fell upon the breast and arm, and the two lower ones depended before and behind on the level of the knees, as is plainly exhibited by the annexed figure, from a bas-relief in the Museum at Verona, representing a lictor in the *sagum*, which was his appropriate costume when in attendance upon the governor of a province (Cic. *in Pis.* 23.). As the *sagum* was more especially a military costume, both for

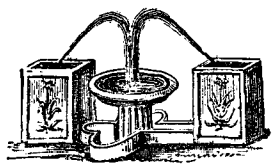
the officers and common soldiers, it was for that very reason assumed by the citizens generally instead of the cumbrous and stately *toga*, in times of tumult or threatened invasion; whence such expressions as *saga sumere—in sagis esse—ad saga ire* —are always indicative of turbulent and troubled times or of a state of actual warfare. Cæs. *B. C.* i. 75. Sallust. *Fragm. ap.* Non. *s. v.* p. 538. Cic. *Phil.* viii. 11. Liv. *Epit.* 72.

2. A *saddle-cloth;* composed of coarse shag placed under the tree-saddle (*sella bajulatoria*) or the pack-saddle (*sagma*), to prevent the hard substance from galling the animal's back (Veget. *Vet.* iii. 59. 2.), as exhibited by the annexed illustration from a painting at Herculaneum.

SAL'GAMA (τὰ ἁλμαῖα). *Pickles;* made from roots, herbs, fruit, &c., potted down and preserved in brine. Columell. x. 117. Id. xii. 4. 4.

SALGAMA'RIUS (ἁλμευτής). One who makes and deals in pickles (*salgama*) of the kind last described. Columell. xii. 44. 1.

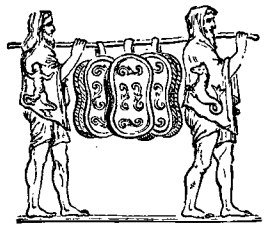
SAL'IENS. A *jet d'eau*, or artificial fountain in which the water is made to shoot forth or leap up by the force of its own pressure, in passing



through a small tube (*sipho*) which gives it vent. (Cic. *Q. Fr.* iii. 1. 2. Vitruv. viii. 6. 2. Ulp. *Dig.* 19. 1. 15.) Agrippa formed one hundred and five of these fountains in the city of Rome (Plin. *H. N.* xxxvi. 24. § 9.), and the illustration exhibits one still remaining in the fuller's establishment at Pompeii.

SA'LII (Σαλίοι). The Salii; twelve priests of Mars Gradivus, who had the custody of the *ancilia*, or sacred shields. Their costume consisted of an embroidered tunic, girt round the waist with a broad military belt of bronze (CINGULUM, 4.); or possibly covered by a breastplate (PECTORALE), which seems more probable; and the *trabea* for an outward mantle. On their heads a pointed bonnet (APEX); a short sword suspended from the left side, a shield upon the left arm, and in the right hand a spear or a wand with which they struck the sacred shields as they were being carried through the city by their ministers suspended from a pole. (Liv. i. 20. Dionys. ii. 70.) Most of these particulars are illustrated by the annexed woodcuts; the first of which, from a Roman bas-relief, exhibits the apex, trabea, and wand above mentioned; a branch of laurel is carried in the left hand,

because the priest is engaged at a sacrifice of thanksgiving for some victory. The lower figures, from an engraved gem, which is inscribed



with Etruscan characters, exhibit the embroidery on the drapery, the sacred shields, and the method of carrying them in procession.

SALIL'LUM (Catull. xxiii. 19.). Diminutive of SALINUM.

SALI'NÆ (ἁλοπήγιον). Places or pits in which salt is made. Plin. *H. N.* xxxi. 39.

SALINA'TOR (ἁλοπηγός). One who prepares or makes salt; thus *salinator ærarius* (Ennius *ap.* Serv. *ad* Virg. *Æn.* iv. 244.) is one who leased from the government the privilege of making and selling salt.

SALI'NUM. A *salt-cellar;* both for holding the salt which was sprinkled over the altar at a sacrifice, and that which was used at meals. It usually consisted of a cup standing in a dish or a saucer; and, from being employed at the domestic sacrifice, was regarded as an object of veneration in the family; so much so, that persons even of slender means were ambitious to possess one of silver, if they could contrive to purchase it. Val. Max. iv. 4. 3. Liv. xxvi. 36. Hor. *Od.* ii. 16. 13.

SALISA'TOR or SALISSA'TOR. One who forbodes the occurrence of good or evil from the sensible pulsation or palpitation of any part of his body. Isidor. *Orig.* viii. 9. 29.

SALISUB'SULUS. A dancing Salian; an epithet given to the priests of Mars (Catull. xvii. 5.), in allusion to the dance which they performed

on certain festivals, as described s. SALTATIO, ii. 3.

SALPICTA or SALPISTA (σαλπιγκτής, σαλπιστής). (Jul. Firm. viii. 21. Vopisc. *Carin.* 19.) A word coined from the Greek, for which the Latin term is TUBICEN; which see.

SALSAMENTA'RIUS (ταριχοπώλης). A dealer in salted fish. Auct. *ad Herenn.* iv. 54. Macrob. *Sat.* vii. 3.

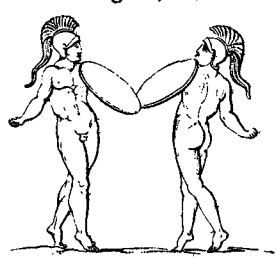
SALSAMEN'TUM. The brine or pickle used for salting fish (Cic. *Div.* ii. 57.); whence also the salted fish itself; Greek τάριχος. Terent. *Adelph.* iii. 3. 26.

SALTA'TIO (ὄρχησις, χόρευσις). A *dancing*, or a *dance*; under which term the inhabitants of ancient Greece and Italy designated four different kinds of exercises having little in common with one another, beyond the circumstance that the motions of the performers in all of them were accompanied and regulated by strains of music or a chorus of voices: viz.

I. *Religious dances*; consisting for the most part of slow and stately movements round the altar, without any violence of gesture or attempt at gymnastic dexterity, and more in the nature of a *ceremonial* accompanied by music, than what is implied by our term *dance*; consequently, amongst the Greeks and Romans free-born citizens of both sexes and all ranks, even the highest, took a part in these exhibitions, without any disparagement to the gravity of their characters or dignity of position. Quint. i. 11. 18. Macrob. *Sat.* ii. 10. Serv. ad Virg. *Bucol.* v. 73.

II. *Gymnastic* or *war dances*; which served as a training for the field and a stimulus to military valour, like the dances of the South Sea Islanders and the Indians of North America. Amongst these are enumerated:—

1. *Saltatio Corybantum.* The Corybantian dance, more especially peculiar to the natives of Phrygia and Crete; which possessed a mixed character between the religious, military, and mimetic exhibitions, the performers being armed, and bounding about with wild and violent gestures while striking their shields and swords together, to imitate the noise made by the Corybantes, when endeavouring to stifle the cries of the infant Zeus, in the island of Crete. (Lucian, *Salt.* 8. Strabo, x. 3. 21.) It is supposed to be represented by the annexed figures, from a Greek



bas-relief in the Vatican. The entire composition now remaining contains six figures, all in the same attitude as the pair here introduced; but as neither of the two outside ones is confronted by another, it is evident that the marble is only a fragment which originally formed part of a longer frieze, including a greater number of performers.

2. *Saltatio Pyrrhica.* The Pyrrhic dance; described and illustrated s. PYRRHICA.

3. *Saltatio Saliorum.* A dance performed by the Salii, or priests of Mars (Quint. i. 11. 18.), during the ceremony of carrying the sacred shields (*ancilia*) through the city of Rome. We have no representation of this performance; but it may be inferred from a passage of Seneca (*Ep.* 15.), that the motions exhibited by these priests resembled the act of leaping and jumping, more than graceful or measured steps, for he compares them to the stamping and jumping of fullers (*saltus fullonius*

upon the clothes they are engaged in cleaning, as explained and exhibited by the text and wood-cuts under FULLO and FULLONICA, but they evinced a considerable degree of muscular strength and agility.

4. *Saltatio bellicrepa.* A Roman dance of a military character, said to have been instituted by Romulus, in commemoration of the rape of the Sabines, and as a ceremonial for averting a similar calamity from his own people. Festus, *s. v.*

III. *Mimetic dances;* in which the performers represent certain events and actions by mere gesticulation and movements of the body, to a musical accompaniment, but without the aid of the voice, like the actors in a modern ballet. These exhibitions would in our day be classed under the name of acting in dumb show, for dancing, in our sense of the term, had no place in it, the performance consisting in expressive movements of the features, body, arms, and hands, rather than the feet. Macrob. *Sat.* ii. 7. Suet. *Cal.* 57. *Nero.* 54. *Tit.* 7. Ov. *A. Am.* i. 595.

IV. *Operatic dances;* in the ordinary sense of the word as applied by ourselves; intended as an exhibition of

grace, agility, and strength, in which the movements of the feet and body perform the essential part, without any direct attempt at mimetic representation, as shown by the annexed group, from a fictile vase. Such dances were chiefly exhibited for the amusement of the guests at great banquets; and numerous representations of the persons who performed in them, both male and female, have been found amongst the paintings of Herculaneum and Pompeii, all showing the great degree of perfection to which the art of dancing had advanced in ancient times.

SALTA'TOR (ὀρχηστὴς παντόμιμος). A *dancer;* only of mimetic dances on the stage (SALTATIO III.), or of operatic dancers at banquets and public places (SALTATIO IV.); not the performer in a religious, nor in a war-dance (SALTATIO I. and II.); the two former being regarded by the Romans as a degrading or unbecoming employment, but the two latter in nowise derogatory. Hence the term always contains an implied sense of contempt or reproach. Cic. *Mur.* 6. Id. *Off.* I. 42. Macrob. *Sat.* ii. 10.

SALTATRI'CULA. Diminutive of SALTATRIX; the diminutive conveying a notion of disparagement. Aul. Gell. i. 5.

SALTA'TRIX (ὀρχήστρια). A *dancing girl;* a class of women common in ancient Greece and Italy, as now in the East, of indifferent morals

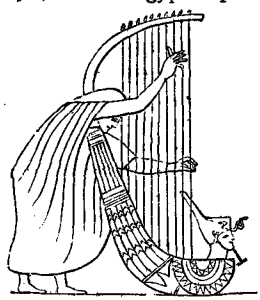
but considerable personal beauty, who hired themselves out to dance at great banquets and entertainments for the amusement of the guests. (Cic. *Pis.* 8. Ammian. xiv. 6. 19. Macrob. *Sat.* ii. 10.) Females of

this description are frequently represented in the Pompeian paintings, from one of which the annexed figure is copied; mostly furnished with a large and transparent piece of drapery, which is sometimes wrapped in graceful folds round the person, sometimes, as in the example, allowed to expand itself as a partial veil, and at others entirely removed from the figure, and carried floating in the air, so as to leave the body altogether exposed to the gaze of the spectators,—a scandal which is not to be ascribed to the caprice of the artist, but which, at least under the corruptions of the Imperial age, was actually practised. Tertull. *de Spectac.* p. 269.

SALTUA'RIUS. Strictly, a slave charged with the superintendence of a tract of woodland and pasture (*saltus*), whom we might call a *forester* or *ranger* (Inscript. *ap.* Orelli, 1599.); but the word is mostly applied in a more general sense to designate the *steward* of a landed estate, who performed the same duties, and stood in a similar relation to the country tenants of his master, as the *insularius* in the city; *i. e.* he had the general superintendence of the lands and farms, attended to the letting and keeping up of repairs, that the property might not be wilfully or carelessly deteriorated. Pet. *Sat.* 53. 9. Pomp. *Dig.* 7. 8. 16. African. *Dig.* 32. 1. 58.

SALUTIGER'ULI sc. *pueri.* A class of slaves whose occupation consisted in carrying out complimentary messages, salutations, &c., to the friends and acquaintances of their masters. Plaut. *Aul.* iii. 5. 28.

SAMBU'CA (σαμβύκη). A stringed instrument with chords of different lengths and substance, similar to our *harp.* (Scipio African. *ap.* Macrob. *Sat.* ii. 10. Persius v. 95. Porphyr. *in Ptol. Harm.*) It was sometimes of small dimensions, like the Welsh harp; at others a large and powerful instrument, like our own, and highly ornamented, as shown by the annexed example, from an Egyptian painting,



now well-known as Bruce's harp, who first made it public.

2. A military engine employed for scaling walls. (Festus *s. v.* Veg. *Mil.* iv. 21. Vitruv. x. 16. 9.) In the absence of any representation of the machine, we may easily conceive its use and character from the above figure, as a movable platform raised up and down by a number of ropes attached to pullies on the top of the frame, like the strings of a harp.

SAMBU'CINA and SAMBŪCIS'TRIA (σαμβυκίστρια). A *female harpist* (Plaut. *Stich.* ii. 3. 57.); mostly a foreign woman of Egyptian or Asiatic race. (Liv. xxxix. 6.) When playing, she either stood upright, in the position of the preceding

figure, or knelt and sat upon her hams, as in the annexed example, which represents an Egyptian performer, from the tombs of Beni Hassan.

SAMNI'TES. A class of gladi-

ators (Cic. *Sext.* 64.), who wore the same kind of armour as the Samnite soldiers, viz. a close helmet with wings (*pinnæ*) at the sides (Varro, *L. L.* v. 142.), a shield of the kind called *scutum*, a greave (*ocrea*) on the left leg (Liv. ix. 40.); and a piece of armour or armlet (*manica*, Juv. vi. 256.) on the right arm, which was not protected by the shield. Most of these particulars are distinctly visible in the annexed figure, which from that circumstance is believed to represent a gladiator of the class in question. It will, however, be observed that both the legs are furnished with greaves, instead of the left one only, as expressly mentioned by Livy and Juvenal (*ll. cc.*); but as the original, which once formed part of a bas-relief in stucco, on a tomb at Pompeii, has entirely perished, in consequence of the fragile nature of that material; and had, moreover, suffered from the lapse of time before it was first discovered, it will not be unreasonable to assume that Mazois, the artist to whom we are indebted for the design, has added the greave to the right leg to make both match, in ignorance of the real fact, or, perhaps, misled by corrosions of the stucco.

SANDALIGER'ULÆ. Female slaves who carried their mistresses' dress slippers (*sandalia*) when they went out. Plaut. *Trin.* ii. 1. 29.

SANDA'LIUM (σανδάλιον, σάνδαλον). A highly-ornamented slipper worn by the ladies of Greece, from whom it was adopted by those of Rome. (Terent. *Eun.* v. 7. 4. Turpil. *ap.* Non. *s.* Priores, p. 427.) In character it appears to have possessed an intermediate form between the *calceolus* and the *solea*, having a sole and upper leather over the toes and front half of the foot, but leaving the heel and back part uncovered, like a modern slipper; and to this part it is probable that a strap, or a sandal as it is now called, was, sometimes at least, attached to fasten it over the instep. The use of it was exclusively confined to the female sex; and accordingly the example here introduced, which also shows the manner of decorating the upper leather, is worn by a female in a Roman bas-relief; another, of precisely similar form, is met with on the feet of a female figure in one of the Pompeian paintings. *Mus. Borb.* vii. 39.

SANDAP'ILA. A coarse and common kind of coffin or bier, in which the corpses of indigent people and of malefactors were carried out to burial. Fulgent. *s. v.* Suet. *Dom.* 17.

SANDAPILA'RIUS. One who carries out the bier called *sandapila*. Sidon. *Ep.* ii. 8.

SANGUIC'ULUS. A sort of *black pudding*, made with the blood of a kid. Plin. *H. N.* xxviii. 58.

SAN'NIO. Literally one who grins or makes grimaces; whence a stage *buffoon*, who endeavours to excite the merriment of the spectators by any kind of grotesque gesture, ridiculous manner, or distortion of the face and body, in the manner exhibited by the annexed figure, representing a performer of the kind described, from an engraved gem. Cic. *Or.* ii. 61.

SAP'A (ἕψημα, σίραιον). *Must*, or new wine boiled down to one third of its original quantity (Plin. *H. N.* xiv. 11.), employed principally for seasoning and strengthening other wine. Columell. xii. 19.

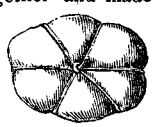
SARABAL'LA and SARA-

BA'RA (σαράβαλλα and -βαρα). *Long* and *loose trowsers* (*fluxa ac sinuosa*, Isidor. *Orig.* xix. 23.) reaching from the waist to the instep, worn by the Parthians (Publius *ap.* Isidor. *l. c.*), Medes (Tertull. *Pall.* 4.), and some others of the Asiatics; and also by the Northern people, as represented by the annexed figure of a German auxiliary on the column of Trajan.

SA'PO (σάπων). A Celtic or German word, containing the elements of the low German *sepe*, and our *soap*, but indicating an article of different character, both in quality and use, from what is now understood by that term; inasmuch as the ancient *sapo* was not made for washing, but as a pomade for tinging the hair of a light brown colour. It was composed with goat's tallow and beechwood ashes, the most approved quality being manufactured by its inventors the Germans, the next best in Gaul. It was made up into balls, and imported at Rome for the use of women and young fashionables, amongst whom light hair was considered extremely beautiful, as it is by their descendants of the present time. Plin. *H. N.* xxviii. 51. Compare Mart. viii. 33. 20. Id. xiv. 26. Beckman, *History of Inventions*, vol. ii. p. 92. Lond. 1846.

SARA'PIS (σάραπις). A tunic worn exclusively by the kings of Persia, which had a sort of reddish-purple tint (*purpureus*, πορφύρεος) decorated with a stripe of white down the front (μεσόλευκος), as is plainly shown by the annexed illustration, representing Darius at the battle of Issus, from the celebrated mosaic of Pompeii, in which the shades of colour are tinted as described. Plaut. *Pœn.* v. 5. 33. Compare Curt. iii. 3. 28. Hesych. *s. v.*

SAR'CINA. A *pack* or *bundle* of things collected together and made up into a lump for the convenience of carriage by men, beasts of burden, or in vehicles (Pet. *Sat.* 117. 11. Phædr. ii. 7. Hirt. *B. Afr.* 75.), as contradistinguished from *fascis*, a bundle tied up into a faggot. The example is from the column of Trajan, and shows the way in which the ancient packs are uniformly represented when tied up.



2. The personal baggage belonging to, and carried by, a Roman soldier on the march; viz. his arms, clothes, rations for a certain number of days, and the utensils for cooking them; as contradistinguished from *impedimenta*, the baggage of the entire army. Cæs. *B. G.* i. 24. Id. *B. C.* iii. 76. Hirt. *B. Afr.* 75. The illustration represents a Roman soldier, with his baggage as described, on the column of Trajan.

SARCINA'LIS and SARCINA'RIUS. A *pack-horse*, or other animal, which carries a load on his back, made up into the form of a *sarcina*, as exhibited by the annexed illustration from the arch of Constantine. Cæs. *B. C.* i. 81. Ammian. xv. 5. xxix. 5.

SARCINA'TOR (ἀκεστής). One whose trade consists in *mending* and *repairing* garments (Lucil. *Sat.* xxviii. 33. Plaut. *Aul.* iii. 5. 41. Alciphr. *Ep.* iii. 27. Paul. *Dig.* 47. 2. 82.); not a tailor, in our sense of that word, for the garments of the ancients did not require to be cut out and fitted like our own; the outer ones being chiefly formed by a large rectangular piece of cloth, the underneath ones of two or more breadths of similar shape, merely sewed together at the sides and top, excepting where openings were left for the arms and head to come through. By such means, and the practice of weaving *round* upon an upright loom, all the varieties of habiliments exhibited in the course of these pages could be produced.

SARCINA'TRIX (ἀκέστρια). A female who exercises the same trade as the *sarcinator*, that of mending and repairing garments. Varro, *ap.* Non. *s. v.* p. 56. Cajus, *Dig.* 15. 1. 27.

SARCIN'ULA. Diminutive of SARCINA.

SARCOPH'AGUS (σαρκοφάγος). Literally *carnivorous*, whence the name was given to a particular kind of limestone quarried at Assos in Troas, and remarkable for possessing the peculiar power of consuming or eating away the flesh and bones, with the exception of the teeth, of a body enclosed within it, in the short period of forty days. (Plin. *H. N.* xxxvi. 27.) On account of this property it was extensively employed for making coffins, when the corpse was buried entire without burning; and thence the term came to be used in a general sense for any kind of coffin or tomb, without regard to the materials of which it was made. Juv. x. 172.

SARCULA'TIO. The act of hoeing or *earthing up* round the roots of young plants and crops with the *sarculum*. Pallad. iii. 24. 6.

SAR'CULUM and -US (σκαλίς). A *hoe*, of a lighter and smaller description than the *ligo*; employed chiefly for weeding in fields and gardens (Plin. *H. N.* xviii. 65. § 2. Id xix. 33. Columell. ii. 11. 10.); and in mountain districts, where the soil is usually of little depth, and the inequalities of surface forbid the use of a plough, the *sarculum* was employed instead of that implement. (Plin. *H. N.* xviii. 49. § 2.) The example

is copied from a Roman bas-relief representing a race in the circus; and an accessory of the same kind is commonly introduced by the ancient sculptors in scenes of this description, where it was used for hoeing out a trench across that part of the arena in which athletic contests were conducted, as explained *s.* SCAMMA.

2. *Sarculum bicorne* (Pallad. i. 43. 3.). A two-pronged hoe, specially called BIDENS; where see the illustration.

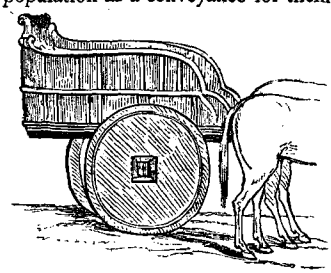
SARIS'SA (σάρισσα). A *pike* peculiar to the *infantry* of the Macedonian phalanx (Liv. ix. 19.), of prodigious length (Id. xxxviii. 7.), not less than 18 or 20 feet (Polyb. xviii. 12.), and of a similar description to the *contus*, only much longer (Veg. *Mil.* iii. 24.). A proximate notion of the general character and dimensions of this weapon, the longest and most ponderous of the class of spears in use amongst the ancients, may be obtained by referring to the figure of the *contus* carried by Alexander at p. 200.

SARISSOPH'ORUS (σαρισσοφόρος). Armed with the *sarissa*; a title given to the soldiers who formed the Macedonian phalanx, to whom that weapon was peculiar. Liv. xxxvi. 18. Curt. iv. 15. Polyb. xii. 20. 2.

SARRA'CULUM. Ammian. xxxi. 2. 18. Diminutive of

SARRA'CUM. A particular kind of wagon or cart, of foreign origin, but adopted into Italy (Sisenn. *ap.* Non. *s.* Carra, p. 195. Capitolin.

M. Antonin. 13.), where it was commonly employed by the agricultural population as a conveyance for them-



selves and families (Cic. *Fragm. in Pis. ap.* Quint. viii. 3. 21.), and for transporting the produce of their farms to market. The circumstance of its being mentioned by the Roman authors in connexion with the *plaustrum* (Juv. iii. 254.), or as a quasi synonyme with it (Id. v. 23. Vitruv. x. 1. 5:), indicates that it must have had considerable resemblance to that particular conveyance, though at the same time possessing some difference from it; which forms the inducement for proposing the figure exhibited by the annexed illustration as a genuine example of the *sarracum*. It is copied from a painting representing a group of country people in the market-place of Herculaneum, and possesses two principal qualities which characterize a genuine *plaustrum*, viz. a thick platform of boarding placed upon a pair of solid wheels (*tympana*) instead of radiated ones (*rotæ*), but differs from it in the essential particular, that it has a regular body with close sides affixed to the platform instead of a mere basket placed upon it, or an open railing, or nothing at all, as was usual with that kind of wagon, and will be perceived by referring to the article and illustration *s.* PLAUSTRUM. But if the body of this vehicle was removable, it would be well adapted for the transport of scaffolding poles and timbers for building, in accordance with the language of Juv. *l. c.*, by coupling several of the trucks together, in which sense the words of Seneca—*pinus et abies deferebatur, longo vehiculorum ordine, vicis intrementibus*—(*Ep.* 90.) may be understood.

SARRI'TIO or SARI'TIO. The act of hoeing out weeds from young plants and crops. (Columell. ii. 11. 4. Plin. *H. N.* xviii. 50.) It was performed with the *sarculum;* but differs from *sarculatio*, which expresses the hoeing up of earth to the plant; and from *runcatio*, which expresses the weeding and thinning with the hand and the instrument termed *runco*.

SARRI'TOR or SARI'TOR. A labourer who performs the *sarritio*, as just explained. Columell. xi. 13. 1.

SARRITU'RA. Same as SARRITIO.

SARTA'GO (τήγανον). A kitchen utensil, believed to be the same as our *frying-pan*, of which an example is afforded by the annexed illustration from an original of bronze, discovered at Pompeii. Plin. *H. N.* xvi. 22. Juv. x. 64.

SAR'TOR (from *sarcio*). Same as SARCINATOR. Non. *s. v.* p. 7.

2. (from *sarrio.*) Same as SARRITOR. Plaut. *Capt.* iii. 5. 3.

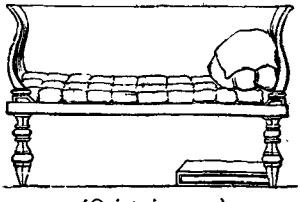
SAT'RAPA, SAT'RAPES, and SATRAP'S (σατράπης). A satrap; *i. e.* a Persian officer of high rank, who acted in the capacity of governor of a province, or viceroy for the king. (Quint. Curt. iii. 13. Nepos, *Con.* 2.) One of the distinctive badges of these personages consisted in the right of wearing a tall, stiff, upright cap (*tiara recta*), which, as being worn by the annexed figure, from a Persepolitan sculpture, induces the belief that it represents an officer of the quality described.

SAV'ANUM. See SABANUM.

SAVIL'LUM or SUAVIL'LUM. A sort of pudding, made of flour, cheese, eggs, and honey, and served up to table in the vessel in which it was cooked, like our puddings in a pie-dish. Cato, *R. R.* 84.

SAXUM QUADRATUM. A rock of volcanic formation, termed by the Italian geologists "lithoid tufo" (*tufo litoide*), the same as that which forms the basis of the Capitoline hill, and which received the name from the *rectangular* masses into which its natural fissures divide it. All the earlier buildings ascribed to the legendary period of the kings, the underground dungeon of Servius Tullius, the Cloaca Maxima, and the substructions of the Capitolium, are built of this material, which in fact was the only one in use until the introduction of the Appian and Gabian stone, now designated by the name of *peperino*. It is consequently this which Livy designates by the name of *saxum quadratum* (vi. 4.), when speaking of the foundation of the Capitoline temple; and the same material is intended (x. 23.) when he says that the road from the Porta Capena to the temple of Mars was paved *saxo quadrato;* not that the stones were regularly squared, like ashlar, since the Romans always employed polygonal blocks for road paving (see the article and illustration *s.* VIA), but that the material used was lithoid tufo, instead of *silex*, which in his time was the usual one. Brocchi, *Suolo di Roma.*

SCABEL'LUM. Diminutive of



SCAMNUM (Quint. i. 4. 12.); a small square stool, forming but one step, or consisting of a single height (Varro, *L. L.* v. 168.), employed as a bedstep, when the bedstead was not a very high one (Varro, *l. c.*), as shown by the annexed illustration from a Roman bas-relief.

2. (ὑποπόδιον). A *foot-stool*, of similar character, placed before a chair or seat for the feet to rest upon as

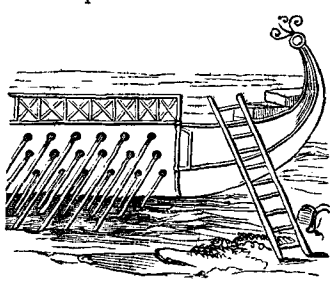
in the annexed example from a Pompeian painting. Isidor. *Orig.* xx. 11. 8.

3. (κρουπέζια). A musical instrument; consisting of a very thick-soled wooden shoe (Pollux, vii. 87.) with a deep fissure under the toes, which, when yielding to the pressure of the foot, emitted certain notes from a small machine of metal (compare Lucian, *Salt.* 83.) placed between its upper and lower surfaces. It was worn by the pipe-player (*tibicen*) at the theatre (Pollux, x. 153.); and was especially used to give notice of the commencement and termination of an Act (Cic. *Cæl.* 27.); to beat the time, and make an accompaniment with other instruments. (Suet. *Cal.* 54. August. *de Mus.* 3.) Although some doubts are entertained respecting the accuracy of the interpretation here given, yet the numerous remaining representations of a contrivance similar to the one exhibited by the woodcut, from an ancient marble statue, and the characters by whom they are used, afford

very strong evidence of its correctness. A terra-cotta of the British Museum shows a figure by the side of a wine-vat playing on the double pipes (*tibiæ pares*) while he beats time upon an instrument similar to the one engraved; a marble sarcophagus published by Visconti (*Mus. Pio Clem.* v. tav. C.) exhibits a female playing the Phrygian pipes (*tibia Phrygia*) and beating time upon a similar instrument; and a female statue of the Capitol (*Mus. Capitolin.* iii. 36.) has the same contrivance under her foot.

SCA'LÆ (κλίμαξ). A *ladder;* or machine for ascending (from *scando*), but used in the plural because it was composed by a number of separate steps, arranged one over another and between two uprights, in the same manner as practised at the present day. (Sall. Plin. Cæs. Tac. Ov. Virg.) The illustration represents one of the Roman soldiers in Trajan's army carrying a scaling ladder for the assault of a Dacian fortress.

2. A *ship's ladder*, of the same construction, but carried on board, and let down from the sides of the vessel when required for the convenience of



embarkation or disembarkation, as in the annexed example from an ancient fresco painting discovered at Rome (Virg. *Æn.* x. 653. Liv. xxvi. 45.); whereas the *pons*, or *ship's bridge*, was a mere plank, thrown out from the deck or side of a small vessel in a horizontal position to the top of a quay, or any prominence on the shore of corresponding height with the vessel itself, as shown by the illustration *s.* PONS, 5.

3. A *staircase*, conducting from the bottom to the upper stories of a private house or other edifice. The ancient builders formed their staircases much in the same way as the modern ones, either by fixing them against a wall in the interior, so as to leave one side open, like the ordinary stairs of private houses in England, or on the exterior of the building (Liv. xxxix. 14.), as is still a common practice in Italy; or they enclosed it altogether by side walls, like a staircase formed in the thickness of a wall, so that the person ascending or descending was concealed from the view of all others above and below, excepting only such as happened to be upon the same flight with himself. These were specially termed Greek staircases (*scalæ Græcæ*, Vitruv. ix. *Præf.* 7. Aul. Gell. x. 15. Serv. *ad* Virg. *Æn.* iv. 646.), and from the nature of their construction would of necessity be dark and generally narrow, which explains the reason why the staircase is so often mentioned as a hiding-place (Cic. *Mil.* 15. Id. *Phil.* ii. 9. Hor. *Ep.* ii. 2. 15.); a notion so much at variance with modern usages, by which the stairs are the most open and public parts of the house, that the commentators upon all the passages cited, from not being acquainted with the constructive peculiarity just described, are reduced to the expedient of misconstruing their authors by substituting one preposition for another, as if the person took refuge *under* the staircase instead of *upon* it.

4. At a much later period the same

word appears to have been employed to designate a *pair of stirrups;* being first met with in a treatise on the art of war written by the Emperor Maurice at the end of the sixth century. It is sufficiently ascertained that the pure Greeks and Romans did not ride upon regular saddles, made like our own upon a tree (see *Sella equestris*), but only upon pads (*ephippia*). Consequently, as stirrups were not used until the regular saddle was invented, the word is not to be regarded as pure Latinity in this sense, nor as characteristic of really ancient manners, but as one adopted during the period of transition from ancient to modern times. Mauricii, *Ars Mil.* ed. Joh. Scheffer, Upsal, 1664. p. 22. and lib. ii. cap. 8. p. 64. Beckman, *History of Inventions*, Article "Stirrups."

SCAL'MUS (σκαλμός). The *thowl;* a strong wooden stay on the inside of a vessel to which the oar was attached by means of a thong (*struppus*) to keep it firm and steady in rowing. (Cic. *Brut.* 53. Id. *Or.* i.

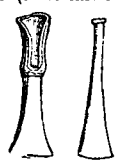
38. Vitruv. x. 3. 6.) Being inside the vessel, this object is not apparent in any ancient work of art; but there can be no doubt that it was formed in the same way as in the Mediterranean galleys of the 16th century, from which the example annexed is taken.

SCALPEL'LUM and -US (σμιλίον). Diminutive of SCALPER or SCALPRUM. A small sharp surgical knife, employed for cutting away the proud flesh round a wound (Columell. vi. 32. Plin. *H. N.* xxviii. 28. Cic. *Sext.* 65.); and for opening veins to let blood. (Cels. ii. 10.)

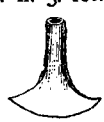
SCAL'PER. Same as

SCAL'PRUM (σμίλη, κολαπτήρ). A sharp, cutting instrument, employed by artists and mechanics for a variety of purposes, and belonging to the class which we denominate *chisels* or *celts* (Isidor. *Orig.* xix. 19. 13.); that is, which are driven with a mallet, or, when applied for cutting, are thrust *from* the person using them, instead of being drawn *towards* him; though the name was also given to several other instruments ordinarily used for cutting, as explained in the subsequent paragraphs.

1. *Scalprum fabrile.* A common *chisel*, driven by a mallet (Liv. xxvii. 49. *malleo adactum*) of the same description with those still in use, as shown by the annexed examples, both from originals in the British Museum; the left hand one being formed to receive a wooden handle, like those used by carpenters, the other entirely of metal, like those used by stonemasons.



2. A leather-cutter's, or shoemaker's knife (Hor. *Sat.* ii. 3. 106. Jul. Pollux, vii. 83.); of the same form as those used for similar purposes in our own times, as shown by the annexed example, from an original found at Pompeii.



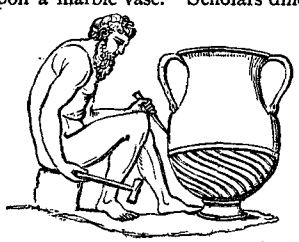
3. An instrument employed by surgeons (Jul. Poll. iv. 181. x. 141.) for opening wounds, and cutting away parts of the diseased flesh (Celsus, viii. 3. and 4.); for which purpose the annexed example from an original found in a surgeon's shop at Pompeii, is supposed by medical men to have been intended.

4. A *pen-knife;* used by the transcribers and copyists (*librarii*) in the employ of private individuals or of booksellers, for tempering the reed pen *arundo, calamus*), with

which an ancient MS. was written. (Tac. *Ann.* v. 8. Suet. *Vitell.* 2.) The example is from an original excavated at Rome; the handle is of bone, into which the blade is made to shut, precisely in the same manner as now practised.

5. A particular part of the vine-dresser's pruning hook (*falx vinitoria*) situated between the *sinus* and the *rostrum*, as will be understood by referring to the article and illustration *s.* FALX, 5. Columell. iv. 25. 1. Plin. *H. N.* xvii. 26.

SCALP'TOR. An artist who executes with the chisel (*scalprum*), as in the annexed illustration from an engraved gem found at Pompeii, which represents an artist at work upon a marble vase. Scholars differ



greatly in opinion respecting the accurate meaning of the two words *Scalptor* and *Sculptor;* some considering them to be purely synonymous (B. Crusius, *Clavis Suet. s. Scalpere*); others that the first designates an engraver of gems only, the latter a sculptor of marble (Ernesti *ad* Suet. *Aug.* 50. *Nero*, 46.); others that the *scalptor* means an artist who executes coarser or commoner kinds of work than the sculptor (Oudendorp, *ad* Suet. *Galb.* 10.); and others leave the matter in doubt as one which cannot be decided. (Bremi *ad* Suet. *Aug.* 50. Heindorf. ad Hor. *Sat.* ii. 3. 22.) Thus the term is used to designate a gem engraver (Plin. *H. N.* xxxvii. 15. *scalptor gemmarum*); a sculptor (Id. xxxvi. 5. *scalptor marmorum*); and an artist who makes the dies for coins. (Inscript. *ap.* Marin. *Iscriz. Alb.* p. 109. *scalptor monetae.*)

SCALPTO'RIUM. An instrument made in the form of the human hand for scratching any part of the person not otherwise easily accessible. Mart. xiv. 83.

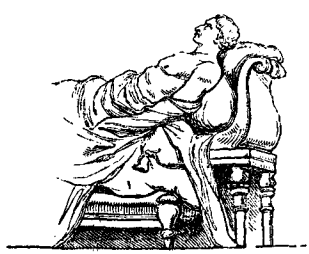
SCALPTURA'TUS. Engraved with the chisel (*scalprum*).

2. *Pavimentum scalpturatum.* See PAVIMENTUM, 5.

SCAM'MA (σκάμμα). A Greek word signifying literally that which is dug, as a trench or ditch; thence a ring in the gymnasium, within which the wrestlers contended, because it was defined by a small trench scraped in the sand, to mark the limits beyond which no competitor was permitted to retreat. (Cæl. Aurel. *Tard.* ii. 1. Polyb. xl. 55.) Amongst the Romans, athletic contests were exhibited in the broad end of the circus; which explains the otherwise unaccountable introduction of two accessories commonly met with in bas-reliefs representing the Circensian games, viz., a hoe (*sarculum*), and a basket of sand (*haphe*), the former being used to make the ring, the latter to sprinkle over the bodies of the wrestlers.

SCAMNA'TUS (sc. *ager*). See SCAMNUM,

SCAM'NUM A *bed-side step* or stool (Ov. *A. Am.* ii. 211.), of an intermediate size between the *scabellum* and *gradus* (Varro, *L. L.* v. 168.), which was used when the bed-

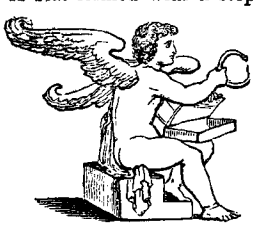


stead was of a middle size, between the highest and lowest. (Isidor. *Orig.*

xx. 11. 8.) Hence the expression *scandere lectum*, means strictly to get into bed by the assistance of this contrivance. The example is taken from a bas-relief; the legs upon which the stool is raised indicate the increased height, serving the purpose of an extra step, and if compared with the illustrations *s.* SCABELLUM, 1. and GRADUS, 1. will at once demonstrate the accurate distinctions between those three words and the objects expressed by them.

2. A *foot-stool;* of a higher and consequently more dignified character than the common one (*scabellum*, *suppedaneum*), consisting of a double step, so that the feet could rest at different elevations, as in he annexed illustration, from a marble bas-relief, in which it is appropriately placed under the feet of Jupiter to indicate the majesty of the god, and the grandeur of the throne on which he sits. The epithet *cavum*, the *hollow* foot-stool, applied by Ovid (*A. Am.* i. 162.) to this object may be intended to describe the incavation formed by cutting away the step in front, as in the present example; or to its being actually hollow underneath, like the preceding specimen.

3. A seat formed with a step below for the feet to rest upon, as in the annexed example from a Pompeian painting. It is this property which, accurately speaking, constitutes the difference between a *scamnum* and a *subsellium;* though the distinction is not strictly preserved. Ov. *Fast.* vi. 305. Mart. v. 41.



4. In the technical language of the agricultural people, a *balk*, or long line of earth between two furrows left unbroken by the plough (Columell. ii. 2. 25. Plin. *H. N.* xviii. 49. § 2.); also a tract of the same character left between the ridges that are made with the hoe. Columell. iii. 13. 2.

5. In the technical language of land-surveyors (*agrimensores*), the breadth of a field, as opposed to *striga*, its length. Auct. *R. Agrar.* pp. 46. 125. 198. ed. Goes.

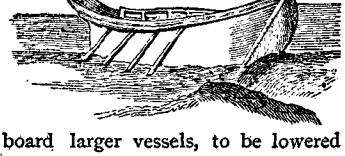
SCAN'DULA or SCIN'DULA. (σχίδαξ). A *shingle; i. e.* a small board about a foot long, employed in early times instead of tiles for covering the roof of a house. Shingles continued to be commonly used at Rome until the period of the war with Pyrrhus, and may still be seen in different parts of Europe, and as protections for the roof or spire in many old English churches. Plin. *H. N.* xvi. 15. Pallad. i. 22.

SCANDULA'RIS. Made or covered with shingles (*scandulæ*). Apul. Met. iii. p. 54.

SCANDULA'RIUS. One whose business consists in laying a roof with shingles (*scandulæ*). Arcad. *Dig.* 50. 6. 6.

SCANSO'RIA MACHINA (ἀκροβατικὴ μηχανή). A *scaffolding* for working upon at any elevation above the ground. Vitruv. x. 1. 1.

SCAPHA (σκάφη). A *skiff, cutter, long-boat*, or *jolly-boat*, carried on



board larger vessels, to be lowered

and used as occasion required. (Cæs. *B. C.* iii. 24. Cic. *Inv.* ii. 79. Pet. *Sat.* 101. 7.) The modern name of skiff, which appears to retain the elements of the ancient term, and designates a form of boat precisely similar to the one exhibited by the annexed wood-cut, from a Pompeian painting—that is, with a broadish body, sharpish head, and small flat stern,—favours the conjecture that it affords a genuine specimen of the model designated by the term *scapha;* but even if that be doubtful, the example is in every respect worthy of attention, as one of the very few remaining illustrations of ancient ship or boat building, which affords a practical model, with correctness of form and detail, instead of the usual imperfect and conventional style of representation, so generally adopted by the ancient artists when treating marine subjects.

2. A smaller boat, constructed upon the same model as the preceding, but rowed only by a pair of oars (Hor. *Od.* iii. 29. 62. *biremis scapha*), and employed for river and coasting occupations, such as fishing (Justin. ii. 13. *piscatoria scapha*), &c.

SCAPH'E (Vitruv. ix. 8.). Same as SCAPHIUM, 2.

SCAPH'IUM (*σκάφιον*). A vessel of small dimensions and Greek invention, employed at the dinner table as a wine cup. It was sometimes made of silver (Phylarch. *ap.* Athen. iv. 21.), and elaborately ornamented as an object of luxury (Plaut. *Stich.* v. 4. 11. Cic. *Verr.* ii. 4. 17.); and appears to have belonged to the same class of utensils as the *patera* or *phiala*, since Plutarch (*Agid. et Cleom.* p. 811.) uses the latter term to desig-

nate the same vessel which is called *scaphium* by Phylarchus (Athen. *l. c.*). Perhaps the real distinction between these words consisted in this, that when the cup was a mere saucer without any handle, it was called a *patera* by the Romans, and *phiala* (*φιάλη*) by the Greeks; when furnished with a projecting handle, like the annexed example from an original found at Pompeii, (which gives to the whole object a certain similitude to the boat *scapha*, after which it was named,) then it received the special name of *scaphium* and *σκάφιον*. The same article is also enumerated amongst the necessaries of a woman's dressing-room (Juv. vi. 263. Ulp. *Dig.* 34. 2. 28.), but for what particular purpose is not mentioned.

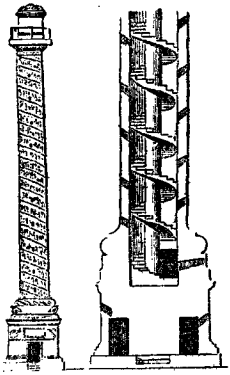
2. A *sun-dial*, formed by a hollow circular vessel, within which the hour lines were drawn (Mart. Capell. vi. 194.), as in the example from a statue formerly existing at Ravenna. It received the present name from its resemblance in form to the bowl of the last-engraved utensil, but was also termed *hemisphærium*, from its affinity with that figure. Vitruv. ix. 8.

SCAPH'ULA (*σκαφίδιον*). Diminutive of SCAPHA. Veg. *Mil.* iii. 7.

SCA'PUS (*σκᾶπος*). In its primary sense means an object upon or by which any other thing supports itself, as the *stalk* of a plant, for instance, which supports the head and blossom; the notion obtaining from the primitive sense of the Greek word *σκήπτω*, "to prop or support oneself by a staff." This root, from which the Latin form is derived, also furnishes an appropriate meaning for the following special and technical applications of the term.

1. The *shaft* of a column; which supports the capital (*capitulum*) and

rests upon the base (*spira*). The top of the shaft directly under the capital is distinguished by the expression *summus scapus;* the bottom of it, just above the base, by that of *imus scapus*. (Vitruv. iii. 5.) All these parts are sufficiently displayed by the left-hand figure in the annexed

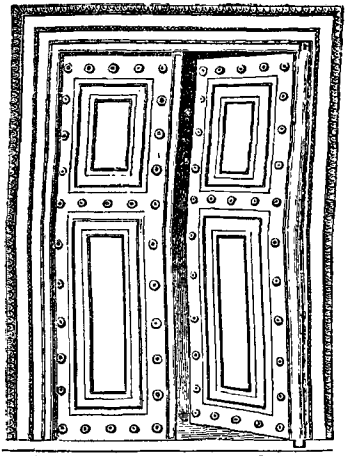


wood-cut, representing the column of Trajan at Rome.

2. The shaft or pillar which supports one end of each stair in a staircase (Vitruv. ix. *Præf.* 8.), as shown by the right-hand figure of the above wood-cut, representing the internal construction of the same column.

3. The *stile* of a door; that is, the vertical piece on each side of the valve, into which the transverse pieces or *rails* (*impages*) are mortised (Vitruv. iv. 6. 5.); exhibited by the four uprights decorated with bosses in the following illustration, representing an ancient door of bronze now belonging to the church of S. Theodore at Rome.

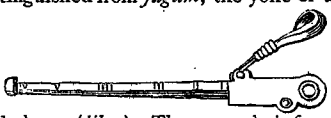
4. *Scapus cardinalis* (στρόφιγξ). The *main stile* of a door which carried the pivots (*cardines*), by which each leaf is kept in an upright position, when not fixed with hinges (*ginglymi*), and made to revolve as the pivots turned in a socket excavated in the sill and lintel respectively. (Vitruv. iv. 6. 4.) It is seen on the right side of the annexed wood-cut, which exhibits an ancient marble door-case, with the original valves of bronze, now standing at Rome; but represented in the drawing for the purpose of illustration, as it would appear if that portion of the ornamental facing (*antepagmentum*), which conceals it on the opposite side, were removed.



5. (καυλός). The *shaft* or *stem* of a lamp-stand (*candelabrum*); that is, the portion between the base or foot upon which it rested, and the capital or flat tray (*superficies*) at the top, on which the lamp was placed. (Plin. *H. N.* xxxiv. 6.) The use of the term also implies that a tall and slender shaft, like the stalk of a plant, is alluded to. It was intended to stand upon the ground, and consequently made of considerable height, in order that the light might be raised to a convenient elevation for illuminating the chamber; and for this purpose,

the stem of the example here introduced, from an original found at Pompeii, is made to draw out from the mouldings observable on it, in the same manner as a telescope.

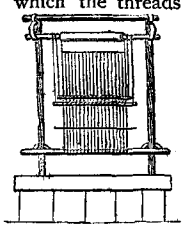
6. The *beam* of a steelyard (*statera*, Vitruv. x. 3. 4.), as contradistinguished from *jugum*, the yoke of a



balance (*libra*). The example is from a bronze original found at Pompeii.

7. A wooden cylinder round which books and paper were rolled, as maps now are. Plin. *H. N.* xiii. 23.

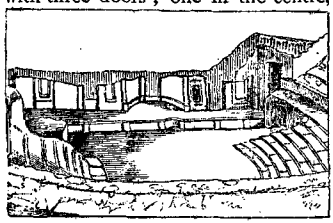
8. The *yarn-beam* of a weaver's loom, to which the threads of the



warp (*stamen*) are fastened, and situated at the opposite extremity to the cloth-beam (*insubulum*). It is seen in the illustration, from an Egyptian painting, at the bottom of the warp, attached by a sliding brace at each end to the two uprights of the loom, and is termed "noisy" (Lucret. v. 1352. *sonans*), either because weights were sometimes fastened under it to keep the warp on the stretch, and which would rattle against each other when shaken by the strokes of the batten (*spatha*), in driving home the weft, or from the noise of the braces as they played against the uprights under the same process.

SCEL'ETUS (σκελετός). Literally dried or parched up like a *mummy* (Apul. *Apol.* pp. 504. 507.); not a *skeleton* in our notion of the word, for that was termed *larva*.

SCE'NA (σκηνή). The *scene* of an ancient theatre; under which name were included the *stage* on which the actors performed, and the *scenes*, and *side-scenes*, as we now distinguish them. The first of these consisted of a permanent wall at the back of the stage, with three doors; one in the centre,



through which the chief actor entered, termed *valvæ regiæ*, and two lateral ones *hospitales* (Vitruv. v. 6. 8.), all of which are distinctly marked on the illustration, which exhibits the *scena* of the great theatre at Pompeii in its present state. The movable side-scenes were adapted for the representation of any particular locality, in which the action of the piece was supposed to take place, and were distinguished by the epithets *versatiles* and *ductiles* (Serv. *ad* Virg. *Georg.* iii. 24.), accordingly as they were constructed to turn round on a pivot, or to slide forward in a groove.

SCE'NA or SACE'NA. An old Latin name for the double-edged hatchet, employed in killing the victim at a sacrifice, having the broad blade of an axe (*securis*) on one side, and the small cutting edge of the *dolabra* on the other, as exhibited

by the annexed specimen from a bas-relief of the Villa Borghese. Festus observes (*s. v.*) that the *scena* was evidently a cutting instrument (*genus cultri*), but whether belonging to the class of *secures* or *dolabræ* was to him a matter of doubt. Yet the passage

which he quotes from Livius Andronicus — *corruit, quasi ictus scena* — evidently expresses an instrument which dealt out a *blow* rather than a *gash* or *stab*, precisely such as would be inflicted by the figure exhibited in the wood-cut; and the uncertainty entertained respecting the actual character of the instrument is accounted for by the fact of its possessing both the qualities mentioned, that of *cutting* as well as *striking*.

SCENOGRAPH'IA (σκηνογραφία). The *perspective draught* of a building, &c., as it really appears to the eye of a spectator, and would be represented in landscape or scene painting (Vitruv. 1, 2, 3.); and as contradistinguished from the *geometrical* draught (*orthographia*), which represents the same as it would appear if it could be viewed from an infinite distance. It has been said that the ancient draughtsmen were not acquainted with the art of linear perspective; and the numerous errors observable in the architectural and landscape scenes amongst the Pompeian designs are referred to in corroboration of that opinion; but it must be remembered that the artists who executed those works were merely provincial house-painters and decorators, of unequal merits, some of whom were certainly deficient in this respect; but the intricate and accurate designs of many amongst them, evince, on the other hand, a perfect knowledge of perspective. There is, consequently, no sufficient reason for doubting the genuineness of the term, nor for altering the reading in the above passage of Vitruvius, as some commentators propose.

SCEP'TRUM (σκῆπτρον). Strictly a Greek word, for which the Romans frequently use another form of the same Greek root, *scipio;* though both words bear a very similar signification. The original *sceptrum* was a *long staff*, like the shaft of a spear (Justin. xliii. 3.), formed from a sapling or young tree, cut down to the roots (Virg. *Æn.* xii. 206.), which in early times served for a support in walking, while its imposing length gave an air of importance to the person who bore it, as is well exemplified by the illustration, which represents Agamemnon with a staff of the nature

described, from a bas-relief of Greek workmanship.

2. A *sceptre;* the emblem of royal authority (Cic. *Sext.* 57.); consequently ascribed to Jupiter (Suet. Aug. 94.), Juno, kings, and actors on the stage (Plin. *H. N.* xxxvii. 6.) who personated them; and which, in its original form, was nothing more than a long staff, like the preceding one, converted into an ornament of state by the addition of a decorative head-piece, like the example annexed, representing Latinus in the Vatican Virgil.

3. *Sceptrum eburneum.* An *ivory sceptre;* especially the *royal* sceptre introduced at Rome by the kings of the Etruscan dynasty, and subsequently appropriated to themselves by the consuls of the republic. (Serv. *ad* Virg. *Æn.* xi. 238.) This was

much shorter than the primitive Greek sceptre, as is shown by the annexed example, from an engraved gem, representing Porsena sitting in judgment upon Mucius Scævola; and is more commonly designated by the Latin word *scipio*, instead of the

purely Greek one *sceptrum*. Liv. v. 41. Val. Max. iv. 4. § 5.

4. *Sceptrum Augusti.* (Suet. *Galb.* 1.) The *imperial* and *triumphal sceptre;* which was not identical with the regal and consular ones, but was decorated with the figure of an eagle on the top (Juv. x. 43.), and was carried by a victorious general

at his triumph, during the republican period, as well as by the emperors generally under the empire, as shown by the annexed example, representing Antoninus, from the base of the column erected in his honour.

SCEPTU'CHUS (σκηπτοῦχος). A high officer in the Persian court, so termed from the sceptre which he bore as a badge of office, as our own titles of "gold and silver stick," or of "black rod," have arisen from like causes. He was generally, if not always, a eunuch, though regarded as a personage of consideration, having the command over some province assigned to him; but his costume and badges are believed to be represented by the annexed figure from one of the sculptures of Persepolis, Tac. *Ann.* vi. 33. Xen. *Cyr.* vii. 3.

17. viii. 1. 38.

SCHED'A or SCIDA (σχίδη). A strip cut from the inner bark of the papyrus, and used for the purpose of making sheets of paper to write books upon; which was effected in the following manner. The inner skin was first peeled off in thin coats (*philyræ*) of the largest size which could be obtained without flaws or fractures. These were cut into strips (*schedæ*), and glued together by their largest sides, to form the writing surface; the back part being strengthened by other strips stuck on in a transverse direction, to prevent the paper from splitting up in the direction of the fibres. One row of strips thus prepared and joined together was called a length or a breadth (*plagula*); a certain number of which were then glued together into one large sheet to make a book or roll (*liber, volumen*). Plin. *H. N.* xiii. 23. Hence the word is frequently used in the sense of a *leaf*, a single piece of paper, or the fractional part of a sheet, like our *page*. Cic. *Att.* i. 20. Quint. i. 8. 19. Mart. iv. 91.

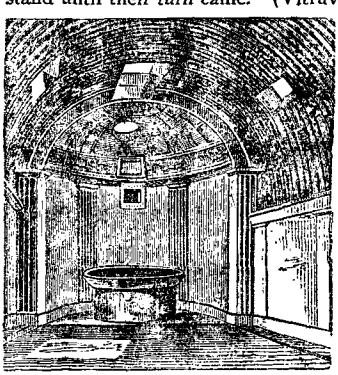
SCHŒNIC'ULÆ. Women who perfumed themselves with a very coarse and common kind of ointment, manufactured from a species of rush (*schœnus*), possessing odoriferous pro-

perties; intended as a contemptuous nickname. Festus *s. v.* Varro, *L. L.* vii. 64. Compare Plaut. *Pœn.* i. 2. 58. *schœno delibutas.*

SCHŒNOB'ATES (σχοινοβάτης). A Greek term for a *rope-dancer* (Juv. iii. 77.); for which the genuine Latin expression is FUNAMBULUS.

SCHOL'A (σχολή). Literally means rest from bodily labour, which affords an opportunity for mental recreation or study; whence the term is transferred to the place where teachers and their pupils assemble for the purpose of instruction, our *school* (Cic. *Or.* ii. 7. Suet. *Gramm.* 16. Auson. *Idyll.* iv. 6., and LUDUS); and to a room in which philosophers and literati assemble together for conversation and discussion. Plin. *H. N.* xxxv. 37. xxxvi. 4. § 5.

2. *Schola alvei. Schola labri.* The vacant space on the floor of the thermal chamber (*caldarium*) in a set of baths, which surrounds the warm water bath (*alveus*); or the circular basin (*labrum*) situated at the opposite end of the room, where the bathers, who were waiting to use either of these vessels, might sit or stand until their turn came. (Vitruv.



v. 10. 4.) We might translate it the *waiting* or *resting* place, which fully expresses the primary as well as secondary notion of the word *schola.* In the annexed illustration, representing the circular end of the thermal chamber in the baths at Pompeii, with its *labrum* in the centre, the *schola labri* is the passage round the basin; and a reference to the woodcut *s.* LABRUM, I., which exhibits the bathers standing round the vessel, will further elucidate the matter, by showing how that vessel was occupied by one set of bathers, while the others were compelled to stand by until they could find a vacant place at their disposal.

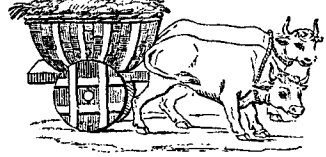
SCIMPOD'IUM (σκιμπόδιον). A small couch or sofa, of Greek invention; or, rather, an invalid's chair, constructed so as to support the legs and feet in an easy position, like our gouty chair, for it was used by persons subject to that complaint during an access of the malady. Aul. Gell. xix. 10. 1.

SCIN'DULA. See SCANDULA.

SCIOTHE'RICON (σκιοθηρικὸν). A term coined from the Greek language (Plin. *H. N.* ii. 78.), for which the Latins use SOLARIUM.

SCI'PIO (σκίπων). A *staff* and a *sceptre;* applied in the same sense as SCEPTRUM; both words being only different forms from the same Greek root σκήπτω.

SCIR'PEA or SIR'PEA. A large basket made of rushes (*scirpus*) platted together, and employed more especially to form the body of a wagon (*plaustrum*) used for agricultural purposes, as in the annexed example from a marble bas-relief; whence



scirpea stercoraria, a *dung-basket* or *dung-cart.* Varro, *L. L.* v. 139. Ov. *Fast.* vi. 680. Cato, *R. R.* x. 3. xi. 4.

SCIRPIC'ULA or SIRPIC'ULA. A small portable basket of platted

rush (*scirpus*), employed for a variety of purposes, as for holding flowers (Prop. iv. 2. 40.); vegetables (Lucil. *ap.* Non.); as a fishing basket. (Plaut. *Capt.* iv. 2. 37. &c.) The example is from a Pompeian painting, and represents a flower-basket placed on a bench which stands beside the garland makers (*coronarii*), in the original picture from which the illustration to that word is copied.

SCIS'SOR. A slave who cut up the viands for the company at an entertainment. He was always expected to carve with skill and science, and a certain sleight of hand; but at the banquet of the ridiculous Trimalchio, the carver is made to flourish his knife and dissect the food with sundry gesticulations, to the sounds and measures of a musical accompaniment. Pet. *Sat.* 36. 6.

SCOBI'NA. A *rasp*, for scraping wood, as used by carpenters (Isidor. *Orig.* xix. 19. Varro, *L. L.* vii. 68. Plin. *H. N.* xi. 68.), and contradistinguished from *lima*, a *file*, which is enumerated amongst the implements of smiths and metal workers. Isidor. *Orig.* xix. 7.

SCO'PÆ (*κάλλυντρον, σάρωθρον*). In the singular means a *thin twig*; but the word is rarely used except in the plural, when it signifies a *birch broom* (Cato, *R. R.* 152. Plaut. *Stich.* ii. 3. 27.), made up from a number of twigs, like our own. See the wood-cut *s.* AREA, 5. which exhibits an Egyptian at the edge of a threshing-floor with such a broom in his hands.

SCOPA'RIUS. A slave whose occupation consisted in sweeping out rooms or other places with a birch broom (*scopæ*). Ulp. *Dig.* 33. 7. 8.

SCO'PULA. Diminutive of SCOPA. A *birch*, or hand-brush, of twigs, sometimes myrtle (Columell. xii. 38. 4.), tied together, used for cleansing the interior of small objects, such as wine-jars, &c. Cato, *R. R.* 26.

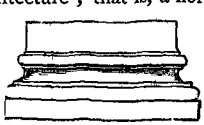
SCORDISCA'RIUS. One who makes and sells horses' clothings (*scordisca*). Hieron. *Ep.* 51. 5.

SCORDIS'CUM. A *housing* or *clothing* for horses (Veg. *Vet.* iii. 60.), made of untanned leather or skins (Isidor. *Gloss.* Edict. Dioclet. 24.), and adapted to the shape of the animal, very much in the same style as now practised. But the ancients appear to have used it not so much for the purpose of warm clothing, as to provide a defence for the animal on the field of battle. This may be inferred in part from the strong material of which it was made, from its being designated in the edict of Diocletian (*l. c.*) as a military accoutrement, and from the fact of its being frequently represented in the Egyptian paintings and Etruscan vases on the bodies of horses, when harnessed to the war-chariot. The example is copied from a Greek medal.

SCOR'PIO, -US, and -OS (*σκορπίος, -πίων*). A weapon for discharging stones, plummets, and arrows (Veget. *Mil.* iv. 22. Ammian. xxiii. 4.), handled by a single man, but requiring skill to be used effectively (Vitruv. x. 1. 3.); and probably the same as, or very similar to, the modern *cross-bow*, the form of which has a close affinity to that of a scorpion, the insect after which it was named.

2. A heap of stones piled up to a point, and employed as a boundary mark between adjacent properties. Sicul. Flacc. *de Condit. Agror.* pp. 4. 6. Goes.

SCOT'IA (*σκοτία, τροχίλος*). The *scotia* in architecture; that is, a hollow moulding in the base of a column, between the fillets of the upper and



lower *torus*, which received its name from the dark shadow (*σκότος*, darkness) cast upon its receding surface by the projecting cushion of the torus, as shown by the tinted portion of the annexed example. Vitruv. iii. 5. 2.

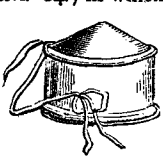
2. A *groove* or *channel* cut into the under surface of the *corona* in the Doric order, and near its edge, the object of which is to prevent the rain water which trickles over the cornice from re-entering underneath it. Vitruv. iv. 3. 6. Marquez. *Ord. Dor.* p. 47.

SCRI'BA (*γραμματεύς*). Generally any person employed in writing; but more especially applied to the *public notary* or clerk, who was a free man, professionally employed by the state in copying public documents, &c.; whereas the ordinary copyist (*librarius*) was a slave, who worked for the individual that owned him. Cic. Liv. Suet.

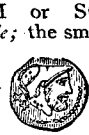
SCRIBILI'TA or SCRIBLI'TA. A particular sort of plain pasty, eaten hot from the oven, and made of cheese and flour, with honey poured over the top; something like our *cheese-cake*. Cato, *R. R.* 78. Pet. *Sat.* 35. 4. Mart. iii. 17.

SCRIBLITA'RIUS. One who makes cheese-cakes (*scriblitæ*). Afran. *ap.* Non. *s.* Lucuns. p. 131.

SCRI'NIUM. A circular box or case (Plin. *H. N.* xvi. 84.) in which books, papers, letters (Sall. *Cat.* 47. Hor. *Ep.* ii. 1. 112.), or other small portable objects, such as scents and unguents (Plin. *H. N.* vii. 30.), were kept. The exact difference between a *scrinium* and *capsa* is not easily ascertained; since they were both formed with the same external shape and materials, and used for similar purposes. A passage of Pliny, however (*H. N.* xvi. 84.), clearly distinguishes them from each other; whence it has been conjectured that the *scrinium* was a *capsa*, but divided internally into a number of separate compartments (*quasi secernium*); and this supposition gains some sort of authority from the annexed illustration, representing the *scrinium unguentarium* of Venus, in a Pompeian painting, amongst a number of other articles appertaining to the toilette of that goddess. Though the inside of the case is not exposed, yet the form of the lid, rising in the centre to give room for the largest bottle, sufficiently indicates the purpose for which it was intended to be used; and a case containing many bottles would answer its object very imperfectly, unless divisions were made in it for the reception of each one, distinct from the rest. Quaranta. *Mus. Borb.* xi. 16. Compare CAPSA.



SCRI'PULUM or SCRU'PULUM. A *scruple*; the smallest gold coin of the Roman currency, weighing one-third of the *denarius*. (Plin. *H. N.* xxxiii. 16.) It is distinguished by the head of Mars in a helmet, and an eagle with the word ROMA on the reverse, as in the example, from a specimen belonging to the Royal Library at Paris. The coin is extremely rare.



SCULPO'NEÆ (*κρούπεζαι*). A common kind of shoe or sandal, with a thick wooden sole, worn by slaves in the agricultural districts (Cato, *R. R.* 135. 1. Id. 59. Plaut. *Cas.* ii. 8. 59.); possibly represented by the annexed wood-cut from a small bronze figure of an agricultural serf. Pignor. *de Serv.* p. 526.

SCULPTOR. Apparently synonymous with *scalptor*; and applied to the sculptor who works in marble (Plin. *H. N.* xxxvi. 5. § 2. Plin. Jun. *Ep.* i. 10.); as well as to the

engraver of gems. Plin. *H. N.* xxix. 38. SCALPTOR.

SCUR'RA. A polished gentleman, or one who has acquired the habits of good society and town life, as opposed to awkward and provincial manners. (Plaut. *Most.* i. 1. 14.); afterwards, one who toadies great and wealthy individuals for the purpose of getting invitations to dinner, which he repays by flattering his host and amusing the guests with his anecdotes and bon-mots (Plaut. *Pœn.* iii. 2. 35. Hor. *Ep.* i. 18. 10.); and finally, in a sense of contemptuous reproach, a mere buffoon. Hor. *Sat.* i. 5. 49. Plin. *Ep.* ix. 17. 1.

2. At a later period the soldiers of the emperor's body-guard were designated by the same name. Lamprid. *Alex. Sev.* 61. Id. *Elag.* 33.

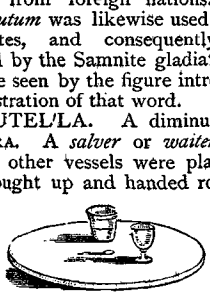
SCUTA'LE. Either the purse of a sling (*funda*) in which the missile is placed, or the thong by which it is projected; but opinions differ respecting which is the proper interpretation, as the term only occurs in a solitary passage of Livy (xxxviii. 29.).

SCUTA'RIUS. One who makes shields (*scuta*). Plaut. *Epid.* i. 1. 35.

2. *Scutarii.* The title given to a class of foreign troops introduced by Constantine; probably as a body-guard. Ammian. xx. 4.

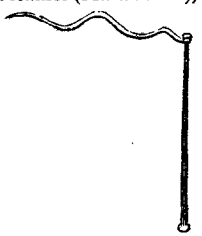
SCUTA'TUS. Armed with the oblong rectangular shield, termed *scutum*, as exhibited by the annexed figure of a Roman soldier from the column of Trajan. (Liv. xxviii. 2. Virg. *Æn.* ix. 370.) The legionary soldiers (*legionarii*) on Trajan's column are uniformly represented with a long square shield, made of a convex form to take the shape of the body; and never, as some writers have supposed, with one of a long flat oval, or of an hexagonal form; for those figures are without exception given to the cavalry (*equites*), to the Prætorian troops (*prætoriani*), or to the enemy and allied troops from foreign nations. But the *scutum* was likewise used by the Samnites, and consequently was carried by the Samnite gladiators, as may be seen by the figure introduced in illustration of that word.

SCUTEL'LA. A diminutive of SCUTRA. A *salver* or *waiter* upon which other vessels were placed to be brought up and handed round to



the guests at table (Ulp. *Dig.* 34. 2. 20.); thus *potionis scutella* (Cic. *Tusc.* iii. 19.), a salver on which goblets of wine, or any other beverage, are handed about, like the annexed example, from a picture of "still life" painted at Pompeii.

SCUTICA. A *whip* with a thong made of leather (Mart. x. 62.), whence



the name (from the Greek σκυτικός). As an instrument of punishment it was sharper than the switch (*ferula*), but milder than the scourge (*flagellum*, Hor. *Sat.* i. 3. 119. Juv. vi. 479., where all the three words are instanced distinctively). The example is from a marble bas-relief.

SCUTRA. A sort of tray or dish (Plaut. *Pers.* i. 3. 8. Cato, *R. R.* clvii. 11.); of which nothing definitive is ascertained beyond the supposition that it received its name

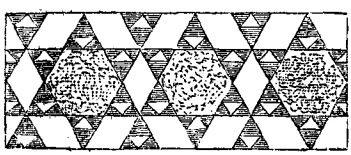
from the Roman shield, *scutum*, after which it was probably formed; since the word is so written by Lucilius (*Sat.* v. 28. Gerlach.), who moreover states that it was made of wood.

SCUTRIS'CUM. Probably a diminutive of the last word. Cato, *R. R.* x. and xi.

SCU'TULA (σκυτάλη). A wooden roller or cylinder placed under objects of great weight for the purpose of assisting in moving them. Cæs. *B. C.* iii. 40.

2. (Diminutive of SCUTRA.) A small dish or platter, of which nothing decisive has been ascertained; but supposed from other analogies of the word to have possessed a diamond or lozenge shape. Mart. xi. 31. 19.

3. A segment of marble, or other artificial material, cut into the shape of a diamond or rhomb, and used for



inlaying floors or pavements, like the three white patterns in the centre division of the annexed example, which represents a portion of the ancient mosaic pavement now remaining in the church of *Santa Croce in Gerusalemme*, at Rome. Vitruv. vii. 1. 4. Pallad. i. 9. 5.

4. A check, or diamond figure

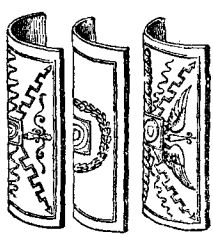
woven in the pattern of a piece of cloth, like the border on the drapery of the annexed figure from a fictile vase. Plin. *H. N.* viii. 74.

SCUTULA'TUS. Applied to drapery; ornamented with a pattern in checks, as shown by the preceding wood-cut. Juv. ii. 97. Plin. *H. N.* viii. 73.

2. Applied to animals, as horses; it corresponds with our term *fleabitten*. Pallad. iv. 13. 4.

SCU'TULUM (Cic. *N. D.* i. 29.). Diminutive of SCUTUM.

SCU'TUM (θυρεός). The large oblong shield generally adopted by the Roman infantry instead of the round buckler (*clipeus*), at the period when the military ceased to serve without pay. It was about 4 feet long by 2½ wide; formed out of boards, like a door (whence the



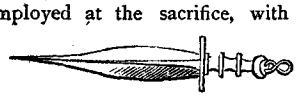
Greek terms θύρα and θυρεός), firmly joined together and covered over with coarse cloth, under an outer coating of raw hide, attached and strengthened round the edges by a metal rim. The men of each legion had their shields painted of a different colour, and charged with distinctive symbols, as is exhibited by the illustration representing three *scuta*, as they stand upon the ground in the column of Trajan, distinguished severally by the image of a thunderbolt, of a wreath, and the same bolt with a pair of wings. Liv. i. 43. viii. 8. Plin. *H. N.* xvi. 77. Virg. *Æn.* viii. 662. Veg. *Mil.* ii. 18. Polyb. ii. 30. 3. vi. 23. 2.

SCYPH'US (σκύφος). A *cup* for

drinking wine out of, very commonly used at convivial parties. (Hor. *Od.* i. 27. 1. Id. *Epod.* ix. 33.) It was sometimes of beech wood (Tibull. i. 10. 8.), or of silver (Varro *ap.* Gell. iii. 14. 1.), or of earthenware, the material used for the original from which the annexed example is copied. The figure conceived under our term *cup* affords a very true and accurate notion of its form, which was circular and deep, so as to be adapted for holding a large measure; whence it is the vessel commonly given to Hercules by the poets and artists (Val. Flacc. ii. 272. Virg. *Æn.* viii. 278. Serv. *ad. l.*); whereas the *calix*, *patera*, and others, which were of a more open and shallow form, have a closer affinity to the figure of our *saucers*.

SCYT'ALA or SCYT'ALE (σκυτάλη). A Greek term for a *stick*; thence a roller or staff employed at Sparta for the purpose of enabling the government to communicate secret despatches to their generals, which was effected in the following manner. A strip of leather was first rolled slantwise upon a wooden cylinder, and upon this the orders written lengthwise; so that when the leather was unrolled from the cylinder, it contained only a series of single letters without any consecutive meaning. In this state the strip was transmitted to their officer, who ascertained the contents by applying it to another cylinder of precisely the same dimensions, given to him before he set out for the campaign. Nep. *Paus.* 3. Aul. Gell. xvii. 9. 3.

SECES'PITA. A sort of knife, employed at the sacrifice, with a



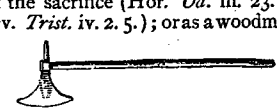
sharp-pointed iron blade and round handle, made of ivory, and ornamented with gold and silver. (Festus, *s. v.* Serv. *ad* Virg. *Æn.* iv. 262. Suet. *Tib.* 25.) The example is copied from the frieze of an ancient temple, still remaining in the Forum at Rome, on which it appears amongst various other sacrificial implements.

SEC'TILIS. See PAVIMENTUM, 2.

SECURIC'ULA (πελεκύδιον). Diminutive of SECURIS; a little axe, for a child's toy. Plaut. *Rud.* iv. 4. 114., and woodcut *s.* CREPUNDIA.

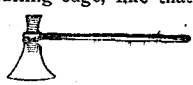
2. (πελεκῖνος). A *mortise* or *dovetail* in carpentry, produced by a recessed cutting in the shape of a hatchet head, which receives the tenon or projecting end of a corresponding form, left on another piece of timber, so as to bind the two together at a given angle. Vitruv. x. 11. 8. Id. iv. 7. 4.

SECU'RIS (πέλεκυς). An *axe* or *hatchet*, employed as a battle-axe (Curt. iii. 4.); for slaughtering cattle at the sacrifice (Hor. *Od.* iii. 23. 12. Ov. *Trist.* iv. 2. 5.); or as a woodman's



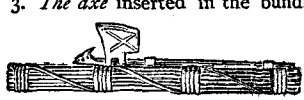
axe for felling timber (Ov. *Fast.* iv. 649.), &c. The example is from the column of Trajan.

2. *Securis dolabrata.* A hatchet with a small cutting edge, like that of the *dolabra*, projecting from the back part of the regular



blade, like the annexed example from the Vatican Virgil; and as contradistinguished from the *bipennis*, which has two perfect blades, and from the common hatchet, also termed *securis simplex*, because it has no addition beyond the simple blade. Pallad. *R. R.* i. 43.

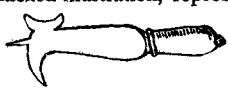
3. *The axe* inserted in the bundle



of rods (*fasces*) carried by the Roman

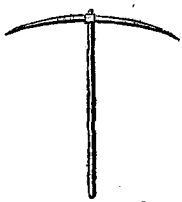
lictors, and with which a criminal was beheaded after he had been beaten with the rods. (Cic. *Pis.* 34. Liv. ii. 5.) The illustration exhibits the axe and rods bound up together, from a marble bas-relief in the Mattei palace, at Rome.

4. The lunated member on the back part of the vine-dresser's pruning-bill, which is clearly detailed in the annexed illustration, representing



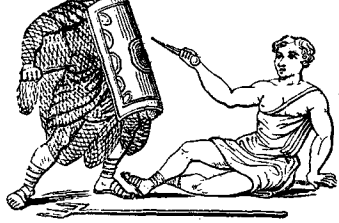
a design of that instrument, from a very ancient MS. of Columella. Columell. iv. 25. 1.

5. A *pick-axe*, of similar form, use, and character to the same instrument



in our own day; as shown by the annexed example, from a sepulchral bas-relief. Stat. *Sylv.* ii. 2. 87.

SECUTO'RES. *Pursuers;* the name given to a particular class of gladiators, who were trained to combat with the *Retiarii* (Juv. viii. 210. Suet. *Cal.* 30. Isidor. *Orig.* xviii. 55.),



receiving the name from the manner in which they pursued round the arena an adversary who had made an unsuccessful cast with his net, and who, in consequence of being unprotected with defensive armour, was compelled to immediate flight until he could succeed in gathering up his net for another throw. The arms of the *secutor* were a sword and shield (Xiphil. lxxii. 19.), precisely as seen in the annexed illustration, from an ancient mosaic in which several different classes of gladiators are represented. The *retiarius*, who is on the ground, and in a simple tunic, as described by Suetonius (*l. c. retiarii tunicati*), has thrown his net over the *secutor*, but without entangling him sufficiently in its toils to hamper the pursuit, or prevent himself from being overtaken.

SEDE'CULA (διφρίσκος). A *settee;* a low seat or stool; see the illustration *s.* SELLA, 1., of which it is only a diminutive form. Cic. *Att.* iv. 10. Pollux, x. 47.

SE'DES (ἕδρα). A *seat;* in the same general sense as our own term, and thus including all the particular kinds which are enumerated in the Classed Index.

SEDI'LE. Any seat or thing to sit upon; used in the singular with the same general meaning as SEDES; but the plural SEDILIA is commonly used to designate *a row of seats*, such as were permanently constructed of stone or marble in the theatres, &c. (Plin. *Ep.* v. 6. Hor. *Ep.* iv. 15. GRADUS, 3.), or of wood put up for temporary accommodation in public places, at shows and ceremonies (Suet. *Aug.* 43.); or on which the rowers sat on board ship. Virg. *Æn.* v. 837. REMEX.

SEGES'TRE or -ES'TRIUM (στέγαστρον). Any covering or wrapper, made of straw matting (Varro, *L. L.* v. 166.), or fur skins (Festus *s. v.*), and employed very generally for packing goods (Plin. *H. N.* xiii. 23.), as a coverlet for beds, or wrapper for persons exposed to the weather. Suet. *Aug.* 83.

SEGMENTA'TUS. Ornamented

with *segmenta*. Juv. vi. 89. Isidor. *Orig.* xix. 22. 18.

SEGMEN'TUM. An ornament attached to the dresses of females (Val. Max. v. 2. 1. Ov. *A. Am.* iii. 169. Juv. ii. 124.); consisting of one or more strips of gold tissue, or some other richly coloured material, sewed on to the skirts of the drapery in parallel lines, one above the other, like tucks (Isidor. *Orig.* xix. 22. 18.), as shown by the annexed example, representing one of the figures in the celebrated Roman fresco of the Vatican, which goes by the name of the Aldobrandini marriage. This interpretation is further confirmed by a passage of Pliny (*H. N.* vi. 39.), in which the word *segmentum* means a division formed by parallel circles—*segmenta mundi, quæ nostri circulos appellavere, Græci parallelos.*

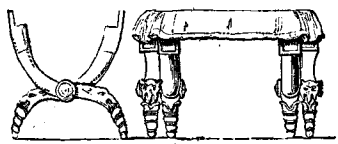
SE'JUGIS. A chariot drawn by six horses yoked abreast. Liv. xxxviii. 35.

SELIQUAS'TRUM. An old-fashioned or antiquated kind of seat (Festus *s. v.*), but of what precise character is not ascertained. Varro. *L. L.* v. 128. Hygin. *Astron.* ii. 10. iii. 9.

SELLA (δίφρος). A low seat of the characteristic kind which we

understand by our terms *stool* or *settle*, in opposition to chair (*cathedra*); that is, without back or arms, such as was commonly used by females (Cic. *Div.* i. 46.) and artisans (Id. *Cat.* iv. 8.) engaged in sedentary occupations. The illustration represents Penelope in a Pompeian painting; and compare the wood-cuts *s.* CALCEOLARIUS, CALCULATOR.

2. *Sella curulis* (δίφρος ἀγκυλόπους). A *curule seat;* that is, a stool with bent legs, made to open and shut like



our *camp-stools*, for the convenience of being transported with its owner wherever he went. The example exhibits an original of bronze, discovered at Pompeii. The left-hand figure shows one side of the frame, as it would stand when opened out to receive the seat, which fitted into the incavations observable at the top; the right-hand one shows it when it is shut up and the four legs brought close together. Seats of this kind were introduced from Etruria, and were originally used exclusively by the kings at Rome, but were subsequently granted as a privilege to the consuls, prætors, and curule ædiles of the republic. In early times they were inlaid or embossed with ivory carving, but subsequently enriched with ornaments in gold. Liv. i. 8. ix. 46. Suet. *Aug.* 43. Ov. *Pont.* iv. 9. 27.

3. *Sella castrensis.* A *camp-stool* (Suet. *Galb.* 18.); made to open and shut upon the same principle as the preceding example, but probably formed in a much simpler manner, without any adventitious ornaments, and with straight legs instead of the bent ones, which constituted the essential and distinguishing feature of the *sella curulis.* The illustration is from a bas-relief, which originally decorated the triumphal arch of Tra-

jan, and represents the emperor in the act of addressing his troops from

a camp-stool of the precise character described.

4. *Sella balnearis.* A *bath-seat;* in which the bather sat to have warm water poured over him, and to be steamed by vapour whilst he remained in it, closely enveloped in wrappers. Every bathing establishment was furnished with a sufficient number of these conveniences; the Thermæ of Antoninus alone contained as many as 1600, all made of marble, one of which, from the original, is exhibited by the illustration. It has a very low circular margin round the back, a flat seat, hollow underneath, but perforated by a horse-shoe aperture in front (whence it is also termed *sella pertusa* by Cato, *R. R.* 157. 11.), which served to carry off the water thrown over the person occupying it, or to transmit the steam if it was used for a vapour bath. Sidon. *Ep.* ii. 2. Cassiodor. *Var. Ep.* 39. Paul. *Dig.* iii. 7.

5. *Sella pertusa.* Same as the preceding.

6. *Sella familiarica.* A *night-stool.* Varro, *R. R.* i. 13. 4. Scrib. *Comp.* 193.

7. *Sella tonsoria.* A *barber's chair;* which was low, and had a narrow rest for the back, like the example last inserted, and supports for the arms, not lying in a horizontal position, but sloping downwards from the front. A seat of this construction was recommended to paralytic patients by the Roman physicians, in consequence of the assistance it afforded in raising the body from a sitting posture. Cœl. Aurel. *Tard.* ii. 1.

8. *Sella gestatoria, fertoria,* and *portoria* (δίφρος κατάστεγος, Dio Cass. xlviii. 23. φορεῖον κατάστεγον, Id. xlvii. 10.). A *sedan chair;* in which the inmate was transported *in* a sitting, instead of recumbent position, as was the case *in* a *lectica.* (Suet. *Nero,* 26. *Vit.* 16.) It was generally covered with a roof (Tac. *Ann.* xv. 57.), and closed in front and at the sides (Juv. i. 124.), though not always (Suet. *Aug.* 53.); and was more especially used for females, whence it is also designated *sella muliebris* (Suet. *Otho.* 6.). No representation of this conveyance has been discovered, but its character may be readily imagined from the above details.

9. *Sella bajulatoria.* A *saddle for beasts of burden,* made upon a wooden frame covered with leather, and of a considerable size, adapted for receiving the packages to be loaded upon it. (Cœl. Aurel. *Acut.* i. 11. Veg. *Vet.* iii. 59. 2.) The example is from a painting of Herculaneum, representing a scene in the market-place of that city.

10. *Sella equestris.* A *riding-saddle* (Veg. *Vet.* vi. 6. 4. Cod. Theodos. 8. 5. 47.), made upon a tree, with a high pommel (*fulcrum,* Sidon. *Ep.* iii. 30.) in front, and a cantle behind, covered with leather, and stuffed inside. The genuine Greeks and Romans either rode upon the bare back or upon a pad (*ephippium*); but the regular saddle is supposed to have been invented about the middle

of the 4th century, as an order of the Emperor Theodosius, in the year 385, forbids persons who rode post-horses from using saddles of more than sixty pounds weight; and the example introduced is designed by Ginzrot (*Wagen und Fahrwerke*, pl. 80.), from one of the troopers' saddles on the Theodosian column. Consequently, this sense of the word is to be regarded as of late Latinity.

SELLA'RIA. A room furnished with settles (*sellæ*), as a reception room. Plin. *H. N.* xxxiv. 19. § 24. xxxvi. 24. § 5.

SELLA'RIS, sc. *equus*. A *saddle-horse*. Veg. *Vet.* ii. 28. 34. SELLA, 10. 2. sc. *gestatio*. A riding in a sedan chair. Cœl. Aurel. *Tard.* i. 4. n. 92. SELLA, 8.

SELLISTER'NIUM (σελλάστρωσις). A religious feast offered to the female deities (Val. Max. ii. 1. 2. Tac. *Ann.* xv. 44.), of the same nature as the LECTISTERNIUM; but with this difference, that their statues were disposed upon settles (*sellæ*), instead of couches (*lecti*), because the ancient women were not accustomed to recline at table, like the men, but sat upon the edge of the couch, or on a seat apart, as explained by the article and illustrations *s.* ACCUBO.

SEL'LULA. Diminutive of SELLA, 8. A small or ordinary sedan. Tac. *Hist.* iii. 85.

SELLULA'RII (βάναυσοι). Artisans and mechanics who work at sedentary occupations, such as shoemakers, tailors, &c.; so termed because they sat upon a stool or settle (*sella*). Liv. viii. 20. Compare Aul. Gell. iii. 1. 3. and wood-cuts *s.* CALCEOLARIUS and CORONARIUS.

SEMBEL'LA. A small piece of Roman money, equal to half the *libella*, or the twentieth part of a *denarius*. (Varro, *L. L.* v. 174.) It would belong to the silver currency; but probably was only a nominal division, never actually coined.

SEMICINC'TIUM. A cloth fastened round the loins for the same objects and purposes as the kilt (*cinctus*), but of smaller dimensions, or, as the name implies, not exceeding *half* the width of that object. (Isidor. *Orig.* xix. 33. 1. Pet. *Sat.* 94. 8. Mart. xiv. 153.) In the annexed illustration it is worn by Dædalus on an engraved gem; and a similar article is frequently met with in sculpture and painting on persons engaged in active occupations.

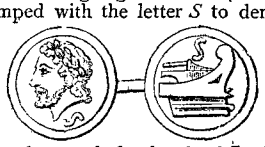
SEMIMIT'RA (Ulp. *Dig.* 34. 2. 26.). A half *mitra;* same as MITELLA, where an illustration is given.

SEMIOB'OLUS (ἡμιόβολος). A *half obol;* a small piece of the Greek silver coinage, of which there were two standards, the Attic, worth about 3·25 farthings, and the Æginetan, worth 1*d.* 0·583 farthings. Fann. *De Pond.* 8.

SEMIPHALA'RICA or SEMIFALA'RICA. (Aul. Gell. x. 25.) A FALARICA of half the ordinary size.

SEMISPATH'A. (Veg. *Mil.* ii. 15.) A SPATHA of half the usual size.

SEMIS'SIS. Half an As; a copper coin weighing six ounces (*unciæ*), stamped with the letter *S* to denote



the value, and the head of Jupiter, Juno, Pallas, &c., with the prow of a vessel on the reverse, as in the annexed example, from an original, drawn one quarter of the actual size.

SE'MITA. Any narrow *pathway* (Varro, *L. L.* v. 35.); as a *foot-path* in the country (Liv. xliv. 43. Suet. *Nero*, 48.); or a *narrow lane* in a town, as opposed to *via*, a broad street. (Cic. *Agr.* ii. 35. Mart. vii. 61.) Hence the term is used specially in the same sense as CREPIDO, the

trottoir for foot passengers on either side of the carriage road (*agger*). Plaut. *Trin.* ii. 4. 80. Id. *Curc.* ii. 3. 8.

SEMUN'CIA. A half ounce weight (Liv. xxxiv. 1.); a half ounce measure (Columell. xii. 21. 2.); and a small piece of money containing the twenty-fourth part of an As. Varro, *L. L.* v. 171.

2. The *semuncia* is also enumerated by Cato (*R. R.* x. and xi.) in a list of farming implements and stock, but without any context to suggest a notion of the object intended. Some commentators suppose it to be a small pair of panniers of half the usual size.

SENA'CULUM. A place in which the senate used to meet. Three of these are recorded in the city of Rome, — one on a site between the Capitol and Forum, where the temple of Concord was afterwards built; a second at the Porta Capena; and a third near the temple of Bellona. Varro, *L. L.* v. 156. Festus *s. v.* Val. Max. ii. 2. 6.

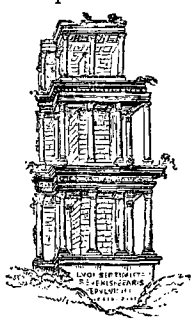
SE'NIO. The *six-point* on the dice; whence this name was given to the throw when all sizes were turned up, which was considered a favourable one, but not so good as the *Venus*. Suet. *Aug.* 71. Pers. iii. 48.

SENTI'NA (ἔντλος). The *hold* or lowest part in the interior of a ship, where the bilge water settles (Cic. *Fam.* ix. 15.); and the bilge water itself (Cæs. *B. C.* iii. 28.); whence *sentinam trahere* (Sen. *Ep.* 30.), "to make leakage;" *sentinam exhaurire* (Cic. *Sen.* 6.), "to pump out the ship."

SENTINA'CULUM. A pump, with which the bilge water (*sentina*) is worked up from the hold of a vessel. Paul. Nol. *Ep.* vi. 3.

SEPLASIA'RIUS. A dealer in medicinal herbs, and in medicines compounded from them, answering in some respects, though not exactly, to the *chemist and druggist* of the present day. It is not easy, however, to determine the precise branch of trade carried on under this name; but from the passages cited below, it is clear that the *seplasiarius* sold herbs to veterinaries for the cure of cattle, and also medicines ready made up to physicians, like our dealer in patent medicines. Veg. *Vet.* iv. 3. 6. Plin. xxxiv. 11. Lamprid. *Elag.* 30. Beckmann, *History of Inventions*, vol. i. p. 328. Lond.

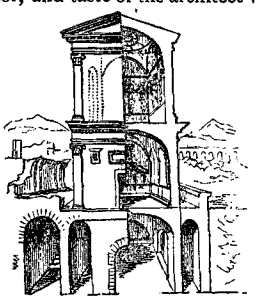
SEPTIZO'NIUM, and SEMPTEMZO'DIUM. A particular kind of edifice, of great magnificence, consisting of seven stories of columns, one above the other, supporting seven distinct entablatures or zones, from which it received the name. It does not appear for what particular purpose these structures were designed; but two such are specially recorded in the city of Rome, one in the XIIth Region, which existed before the time of the Emperor Titus (Suet. *Tit.* 2. Ammian. xv. 6. 3.), and the other in the Xth Region, under the Palatine hill, and near to the Circus Maximus, which was built by Septimus Severus. (Spart. *Sev.* 19.) Three stories of this last structure remained standing during the pontificate of Sixtus V., but were taken down by him for the purpose of employing the columns in building the Vatican. These are exhibited by the annexed wood-cut, from an engraving of the 16th century (Gamucci, *Antichità di Roma*); and though they form but a small portion of the original structure in its entirety, yet that is sufficient to convey an accurate notion of the general plan upon which such monuments were designed.



SEP'TUM, in a general sense, is applied to any enclosure surrounded by barriers, walls, palings, hedges, &c.; such as a sheep-fold, homestead for cattle, den for wild beasts, and the like (Cic. Virg. Varro); but in the plural the name of SEPTA was specially used to designate a number of enclosures in the Campus Martius within which the tribes or centuries were collected at the Roman Comitia, before they proceeded to vote. (Ov. *Fast.* i. 53. Lucan. vii. 306. Cic. *Att.* iv. 16.) Each of these was termed a pen (OVILE, and wood-cut *s. v.*), and was originally partitioned off by wooden railings; but subsequently the whole site was furnished with marble fittings, and surrounded by colonnades as well as other architectural decorations. B. Crus. *ad* Suet. *Aug.* 43.

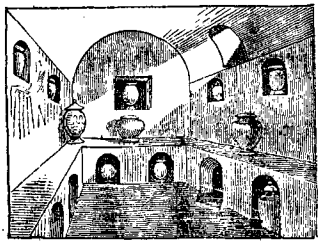
SEPTUN'X. Seven-twelfths of any whole, as of an As; a nominal piece of money, never in actual coinage. Varro, *L. L.* v. 171.

SEPUL'CRUM. A *sepulchre;* a general term for any kind of tomb in which the corpse was buried, or the bones and ashes deposited. (Ulp. *Dig.* 11. 7. 2.). Edifices of this nature would of course vary in details, materials, and embellishments, according to the wealth of the proprietor, and taste of the architect who



designed them. A single sepulchral chamber, in which the remains were deposited, comprised all that was essentially requisite, and sufficed alone for tombs of the ordinary description (see example, No. 2.); but those of a more ostentatious character had one or two stories built over the burial-room, containing apartments, richly decorated with paintings and stucco work, which were intended to accommodate the members of the family when they went to perform religious rites or to visit the remains of their deceased relatives, but not to receive cinerary urns nor coffins; for these were deposited only in the sepulchral chamber, the entrance to which was in general studiously concealed, in order to secure its contents from violation. All these particulars are elucidated by the illustration, representing in half section and elevation an ancient sepulchre of three stories, on the Via Asinaria, near Rome, the identical one in which the celebrated Barberini or Portland Vase, now preserved in the British Museum, was discovered. The lowest compartment is the sepulchral chamber, in which the vase was deposited.

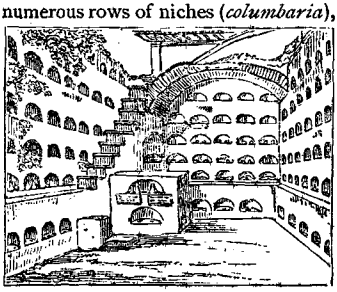
2. *Sepulcrum familiare.* A *family sepulchre;* that is, which was constructed by an individual for himself and the other members of his family and household, including also the freed men and women. (Ulp. *Dig.* 11. 7. 5.) A sepulchre of this description is recognized by the diffe-



rent deposits contained in it, as well as by inscriptions like the following: SIBI · ET · CONJUGI · ET · LIBERIS · ET · LIBERTIS · LIBERTABUSQUE · POSTERISQUE · EORUM · FECIT.

and is shown by the design on the second column of the last page, from an interior in the street of the tombs at Pompeii.

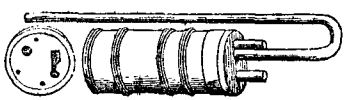
3. *Sepulcrum commune.* A *common sepulchre;* that is, which received the remains of many different individuals belonging to the same or to many different families. (Cic. *Off.* i. 17. Auson. *Epitaph.* xxxvii. 1. Inscript.) It consisted of a chamber divided into numerous rows of niches (*columbaria*),



sometimes to the amount of several hundreds, and all regularly numbered, in each of which a pair of cinerary jars (*ollæ*) could be deposited; and it was the common practice for the person to whom the sepulchre belonged, to give, sell, or bequeath by will the right of possession in so many niches, set out by number in the document (Inscript. *ap.* Fabrett. 16. 71.) The illustration represents the interior of a sepulchre of this kind, which was discovered near the Porta Pia at Rome.

SEPULTU'RA. A burying or *sepulture;* properly meaning the disposal of the body or ashes in a tomb (*sepulcrum*), as contradistinguished from *humatio*, interment in a grave. Plin. *H. N.* vii. 55. Cic. *Leg.* ii. 22.

SER'A. A *padlock;* that is, a lock constructed to hang upon a staple, or from the link of a chain, so as to make a fastening upon the same principle as is commonly adopted at the present day. That the *sera* was not a permanent fixture, but loose and removable, like a modern padlock, is clear from many passages, in which it is spoken of as being "put on" (*apposita.* Tibull. i. 8. 76. Ov. *Fast.* i. 266.) or "taken off" (*demta.* Ov. *Fast.* i. 280.; *remota*, Varro, *L. L.* vii. 108. Non. *s.* Reserare, p. 41.), or falling down from its holding (*sera sua sponte delapsa cecidit, remissæque subito fores.* Pet. *Sat.* xvi. 2.); and that it was employed with a chain (*catena*) is expressly mentioned by Propertius (iv. 11. 26.). When used for fastening doors, it was linked on to a staple, or some such contrivance, inserted in the door-post (*postis*), whence the expression, *inserta posti sera* (Ov. *Am.* ii. 1. 28.), indicates the door being locked; *excute poste seram* (Ib. i. 6. 2.), on the contrary,



describes the process of opening it. The illustration represents a movable iron lock of the character described, which was found, with the key belonging to it, in a tomb at Rome; and the barrel of another specimen, exactly similar in form, is now preserved, with its key rusted in it, amongst the Roman antiquities of the British Museum. The circular plate on the left shows the cap of the barrel, removed from its place for illustration, with its keyhole and the orifice through which a return of the link-rod, now broken off, but originally bent like the right-hand side, would enter when the lock was closed. The example in the British Museum has lost this adjunct altogether.

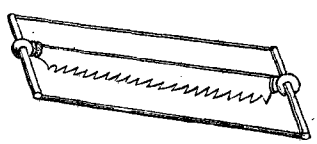
SE'RIA. An earthenware vessel chiefly employed for holding wine and oil (Columell. xii. 18. 5. Varro, *R. R.* iii. 2. 8.), though also put to other uses, as a jar for potted meats (Columell. xii. 55. 4. Plaut. *Capt.* iv. 4. 9.), burying money (Pers. ii. 11.), &c. We have no passages which detail the exact form of the vessel in

question, excepting that it had a full body, terminated by a narrow throat (*faux*, Columell. xii. 55. 4.), and that it was smaller than the *dolium*, but larger than the *amphora*. (Id. xii. 28. 1.) The annexed figure is copied from an original in earthenware, discovered, amongst many others of different shapes and sizes, in a wine cellar under the walls of Rome, of which a plan and description are given, *s.* CELLA, 2.; and as it bears a distinct outline from the well-ascertained forms of the *dolium* and *amphora*, whilst possessing the properties above mentioned, it is here introduced as a probable example of the model known by the name of *Seria;* the more so as the locality where it was found fully testifies its quality and use.

SE'RIOLA. (Pers. iv. 29. Pallad. iv. 10. 9.) Diminutive of SERIA.

SERPERAS'TRUM. A sort of splint or other contrivance fastened to the knees of infants for the purpose of keeping their legs straight, and counteracting any tendency to distortion (Varro, *L. L.* ix. 11.); whence Cicero gives the name allusively to the officers of his cohort (*Att.* vii. 3.), because it was their duty to keep the army in order.

SER'RA (πρίων). A *saw;* an iron toothed instrument for cutting wood. (Vitruv. i. 5. 7. Virg. *Georg.* i. 143. Senec. *Ep.* 90.) The saws of the ancients were made in the same manner, and possessed the same variety of forms and sizes, adapted to the nature of the work for which they were applied, as those now in use. The example represents a *frame-saw*, of the kind used by sawyers for cutting timber into planks; the blade (*lamina*) is copied in detail from a sepulchral bas-relief; and the frame has been added through the rings at each of its extremities, upon the authority of a similar instrument roughly delineated on an Etruscan vase.



2. A saw for cutting stone, made of iron, but without teeth, like those still used by our stonemasons; the place of teeth being supplied by emery or very fine sand, by means of which even the hardest marbles, such as porphyry or granite, can be cut into slabs. Plin. *H. N.* xxxvi. 9.

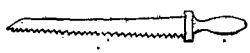
SERRA'CUM. See SARRACUM.

SERRA'RIUS. A *saw-maker* (Senec. *Ep.* 56.), not a sawyer (*prista*); the termination in *arius*, according to the usual analogy, describing the person who makes, not the one who uses, the object to which it is added, like *calceolarius*, *coronarius*, *restiarius*, *sellarius*, and many others enumerated in the Classed Index of trades. Thus Seneca (*l. c.*) complains of the noise inflicted by such tradesmen on their neighbours; which would scarcely be reasonable if the mere sawing of timber were the nuisance objected to; but the disagreeable sounds produced by constantly filing up the teeth of this instrument (*stridor serræ tum, cum acuitur.* Cic. *Tusc.* v. 40.), will be readily admitted to be an intolerable infliction.

SERR'ULA (πριόνιον). Diminutive of SERRA. A *small saw;* such as employed by carpenters (wood-cut *s.* FABRICA), surgeons (Celsus, vii. 33.), woodsmen (Columell. *Arb.* vi. 4.), &c. The illustration represents an implement of this description, from a sepulchral bas-relief, of the class now called *bow-saws* by our mechanics.

2. *Serrula manubriata.* A small saw, having the blade fastened into a short handle (*manubrium*) at one

end, instead of being set in a frame, like the last two specimens. (Pallad. i. 43. 2.) The example is from a



marble bas-relief, where it appears in the hands of Dædalus.

SER'TA, plural; (στέμματα). A *festoon*, or long wreath of many flowers sewed together, and employed chiefly in decorating altars, temples, or the doorways of private houses upon occasions of festivity; whereas the *corollæ* and *coronæ* were more particularly intended to be worn as ornaments for the person; but this distinction is not always observed. (Plaut. *As.* iv. 1. 58. Virg. *Æn.* 1. 421. Cic. *Tusc.* iii. 18.) The illustration exhibits a festoon of the kind described, which is carried by a young woman in a bas-relief, representing a marriage festivity, to decorate the doors of the bridal mansion; and the last illustration s. INFULATUS, shows the manner of suspending it over the doorway of a house or temple.

SESTER'TIUS. A Roman coin, worth two *asses* and a half, the fourth part of a *denarius*, and equal in value to a fraction more than two pence of our money. It belonged originally to the silver coinage; but subsequently was made of the metal called *aurichalchum*, a very fine quality of brass. (Plin. *H. N.* xxxiv. 2.) The example is from an original of silver, and of the actual size; but specimens in the latter metal are much larger.

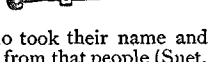
SEX'TANS. A copper coin of Roman currency, weighing two ounces (*unciæ*), and equal in value to the sixth part of an *As*. (Varro, *L.L.* v. 171.) It bore the impress of a *caduceus* and a *strigilis*, with two balls to denote its value, as exhibited by the annexed specimen, from an original, drawn of one-third the actual size.

SEXTA'RIUS. A Roman measure both for liquids and dry things; containing a sixth part of the *congius*, and the fourth part of the *modius*. Rhemn. Fann. *De Pond.* 71. Hor. *Sat.* i. 1. 74. Columell. ii. 9. Plin. *H. N.* xviii. 35.

SEX'TULA. The smallest denomination in Roman money, containing the sixth part of an *uncia* or ounce. Varro, *L. L.* v. 171. Rhemn. Fann. *De Pond.* 22.

SIB'INA or SIB'YNA (σιβύνη). A particular kind of hunting-spear (*venabulum*), but of which the peculiar properties are unknown. (Tertull. *adv. Marc.* i. 1. Hesych. *s. v.*) It was, however, used as a *boar spear*. (Athen. ii. 5.) Compare the illustrations *s.* VENATIO and VENATOR.

SI'CA. A sort of knife or dagger with a sharp point and curved blade (Gloss. Philox. ξίφος ἐπικαμπὲς), like a wild boar's tusk (Plin. *H. N.* xviii. 1. *apri dentium sicas exacuunt*), which rendered it particularly efficacious for stabbing and ripping up. It was the national weapon of the Thracians (Val. Max. iii. 2. 12.); and was consequently employed by the gladiators, who took their name and accoutrements from that people (Suet. *Cal.* 32. Mart. iii. 16. and next wood-cut.) But amongst the Romans it was only regarded as the weapon of a ruffian and assassin (Cic. *Cat.* ii. 10. Quint. *Decl.* 321. Isidor. *Orig.* xviii. 6. 8.), like the knife of the lowest Italian populace, which is formed and used



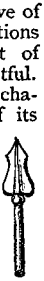
in a similar way, to stab at the abdomen, and rip upwards. The example is in the hands of a barbarian on the column of Antoninus.

SICA'RIUS. In a general sense, one who makes use of the curved knife or dagger termed *sica;* but as that weapon amongst the Romans was chiefly employed for ruffianly purposes, the word *sicarius* was commonly used to designate a *bandit, murderer*, or *assassin* (Cic. *Rosc. Am.* 36. Hor. *Sat.* i. 4. 3.), even without reference to the instrument by which the murder was accomplished. Quint. x. 1. 12.

2. A gladiator (Cic. *Rosc. Am.* 3. *sicarios atque gladiatores*) belonging to the class called Thracians, who were armed with the *sica*, a national weapon in Thrace, instead of the sword (*gladius*), as exhibited by the annexed figure of a Thracian gladiator, from the device on a terra-cotta lamp.

SICILIC'ULA. Diminutive of SICILIS; the reading of some editions of Plaut. *Rud.* iv. 4. 124., but of which the correctness is very doubtful.

SICI'LIS. A spear-head, characterized by the broadness of its point (Ennius and Festus *s. v.*), and a partial resemblance to the outline of the Caspian sea (Plin. *H. N.* vi. 15.); both which properties are sufficiently apparent in the annexed figure, from an original spear-head found at Pompeii, to admit of its being produced as a probable example of the form in question. A spear-head of exactly the same shape occurs twice on the column of Trajan.



SICINNIS'TA (σικιννιστής). One who dances the *sicinnium*, a dance of Satyrs, introduced in the Greek Satyric drama (Schol. Vet. *ad* Aristoph. *Nub.* 540), in which the performers accompanied themselves by their own music and singing (Aul. Gell. xx. 3.), as in the annexed illustration, from a fictile vase of Italo-Greek workmanship, which is believed to afford a representation of the dance in question. In the original the open mouth and expression of the female figure, both of which are lost in our wood-cut from the minute scale of the drawing, clearly indicate that she is singing. The very peculiar poses and gestures of the performers are, moreover, worthy of attention, because they express the exact attitudes and steps of the modern Neapolitan *tarantella*, which may be consequently regarded as a relic of this old classic dance.

SICINNIUM (σίκιννις). The *Sicinnis;* a Greek Satyric dance, described and illustrated in the preceding article. Gell. xx. 3.

SIGILLA'TUS. Ornamented with small figures in relief (*sigilla*); like the embossed ornaments on a vase (Cic. *Verr.* ii. 4. 14.), or carved devices on a well cover. Id. *Att.* i. 10. PUTEAL, 1.

SIGIL'LUM. A small statue, figure, or image (Ov. *A. Am.* i. 407.); embossed or affixed to vases of gold and silver (Cic. *Verr.* ii. 4. 22.); cast in terra-cotta moulds for architectural decorations (Plin. *H. N.* xxxvi. 59.), formed by the impressions of a signet ring (Cic. *Acad.* iv. 26.); or worked in embroidery. Ov. *Met.* vi. 86.

SIG'MA. A *semicircular dining-couch* (Mart. xiv. 87. Apul. *Met.* v. p. 90. *suggestum semirotundum*), adapted for use with a round table (*orbis*); and so named because it resembled one of the early forms of the Greek letter *Sigma*, which was written like our C. It was not invented until the square dining-table (*quadra*) fell into disuse, when the introduction of the circular form necessitated a similar change in the shape of the sofa used with it. But it was more convenient than the old *lectus tricliniaris*, because it did not like that require the fixed number of nine guests, but could be arranged for smaller parties; for six (Mart. ix. 60.), seven (Id. x. 48.), or eight (Lamprid. *Elag.* 25.); and the order of precedence in the places upon it ran straight on in regular succession, from the highest to the lowest. The illustration is from a painting at Pompeii, which represents a scene in the fable of Psyche.

2. A circular seat round the bottom of the hot-water bath, on which the bathers sat and washed themselves. (Sidon. *Ep.* ii. 2.) Also the bath itself. Id. *ib.*

SIG'NIFER (σημαιοφόρος). An *ensign* or *standard-bearer* in the Roman armies (Cic. *Div.* i. 35. Cæs. *B. G.* ii. 25.); a general term, which will include all the individual officers, who nevertheless received a special title from the particular kind of ensign they carried, such as the *Imaginifer*, *Draconarius*, &c., whose ensigns were all classed under the name of *signa militaria*. The annexed example, from Trajan's Column, exhibits the *signifer* of a cohort, whose standard is different from either of those mentioned.

SIGNI'NUM (sc. *opus*). The name given to a particular kind of material employed for making floorings; consisting of tiles broken up into minute particles and mixed with mortar, then beaten down into a solid substance with the rammer. It acquired the name from the town of Signia (now *Segni*), which was famous for its tiles, and where it was first introduced. Columell. i. 6. 12. Plin. *H. N.* xxxv. 46. Vitruv. viii. 6. 14.

SIG'NUM (σημεῖον). In a general sense, any mark, sign, or signal by which something is known; whence the following more special applications have obtained.

1. (ἄγαλμα). An image or figure, whether of metal, marble, wrought, cast, sculptured, or embroidered (Cic. *Verr.* ii. 4. 1. Virg. *Æn.* ix. 263. *Ib.* i. 648. Plin. *Ep.* i. 20. 5.); but strictly used to designate the image of a deity (Plin. *Ep.* ix. 39.), as contradistinguished from *statua* (ἀνδρίας), an image of men. Inscrip. *ap.* Grut. 174. 8. SIGNUM MARTIS ET STATUAM SIBI POSUIT.

2. The image or device engraved upon a seal, and the signet or impression made by it. (Cic. *Cat.* iii. 5. Id. *Quint.* 6. Id. *Att.* ix. 10.) The example is from an original.

3. The *sign of a shop* (Quint. vi. 3. 38.); indicating, by some emblematical representation, the nature of

the business carried on inside, like the annexed example of two men carrying an *amphora*, which is executed in terra-cotta, and forms the sign of a wine-shop at Pompeii. A milkman's in the same town is distinguished by the sign of a boy milking a goat.

4. (σῆμα). A *constellation* or sign in

the heavens, formed by a group of stars apparently representing the form of certain animals; as in the annexed illustration, from a statue of Atlas with the heavens on his shoulders. Ov. *Fast.* v. 113. Id. *Met.* xiii. 619.

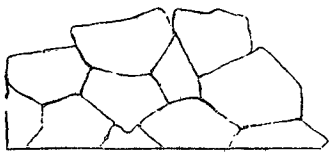
5. *Signa militaria* (σημαία). Military standards or ensigns, including, in reality, the eagle (*aquila*), which was the general ensign of the entire legion; but more commonly used with reference to the different standards belonging to each separate maniple and cohort, as distinct from the eagle. (Cic. *Cat.* ii. 6. Tac. *Hist.* ii. 29. Id. *Ann.* i. 18.) The illustration, from a medal, shows the eagle between two standards of cohorts; the name of each ensign is enumerated in the Classed Index, and an example given under its own denomination.

SILENTIA'RIUS. A domestic slave whose duty it was to preserve silence in the household, and keep the whole establishment from making the slightest noise in the presence of their master; even a cough or sneeze being immediately checked by the ready stroke of the rod. Salvian. *Gub. Dei.* iv. 3. Inscript. *ap.* Fabrett. p. 206. n. 54. Compare Senec. *Ep.* 47.

2. *Silentiarius sacri palatii.* At a late period of the Empire, one of thirty officers who were persons of some consequence at the Byzantine court, acting under the authority of three superiors (*decuriones*), and appointed for the purpose of preserving order, silence, and decorum within the precincts of the palace. Imp. Anastas. *Cod.* 12. 62. 25. Inscript. *ap.* Grut. 1053. 10.

SIL'EX. Generally a common *flint* or *flint-stone;* but in a more special sense a large hard stone of volcanic formation, cut by the mason into polygonal blocks, and then dovetailed accurately together, which was extensively used in the construction

of walls (Vitruv. i. 5. 8.), and for the paving of streets and roads (Liv.



xli. 27. xxxviii. 28.); in the manner shown by the annexed example from a piece of Roman pavement near Rome. It is thus frequently opposed to *lapis*, a square flag-stone, and to *saxum*, also used in polygonal masses, and likewise of a volcanic formation, but possessing properties which geologists call *tufo*, instead of a flinty substance.

SILICER'NIUM (*περίδειπνον*). A funeral feast given in honour of a deceased person, either at the funeral or within a few days after it (Varro, *ap.* Non. *s. v.* p. 48.); whence the term is sometimes used in mockery, to designate a decrepit old man. (Terent. *Ad.* iv. 3. 34.) Amongst the Romans it would appear that this entertainment took place at the sepulchre itself (*ad sepulcrum*, Varro, *l. c.*); and the highly decorated chambers, so commonly met with as appendages to their tombs (SEPULCRUM, I. and illustration), but never used to receive deposits, were doubtless intended for the purpose: while a regular

triclinium, with its couches and stand for the table, is still to be seen within one of the sepulchral enclosures at Pompeii. But amongst the Greeks it was always given in the house of the nearest relative to the deceased, and immediately after the funeral. Demosth. *de Coron.* p. 321. 25. Cic. *Leg.* ii. 25. The illustration represents the relatives of a young Greek lady at a funeral feast of the kind described, from a marble bas-relief sculptured upon her tomb. The objects in the cornice above are merely intended to represent various articles of the female toilette and work-table.

SI'MA (*κῦμα*). An architectural moulding, so termed from the character of its outline, which resembles the snub nose of a goat, being hollow in its upper surface but swelling below, as exhibited by the figure annexed. It is chiefly employed for the crowning or uppermost member of a cornice, being placed over the corona, and is now termed "sima," or "cyma recta," by English architects, and "ogee" by the workmen. Vitruv. iii. 5. 12.

SIM'PULUM. A *ladle* or cup (*cyathus*) with a long handle, employed at the sacrifice for taking the wine in small quantities (Varro, *L. L.* v. 124.) out of the *crater* or other large vessel, in order to make libations. (Festus *s. v.* Apul. *Apol.* p.

434.) The right side of the annexed

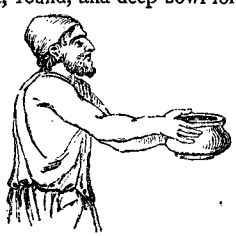
wood-cut exhibits the implement itself, from an original found in a fictile vase, which has a picture on its outside, representing a priestess in the act of filling a cup with wine, taken out of a larger vessel with the *simpulum*, as shown by the illustration.

SIMPUV'IUM. A vessel employed at the sacrifice, supposed to be only another name for *simpulum*, which see. Plin. *H. N.* xxxv. 46. Juv. vi. 343.

SIN'DON (σινδών). A very fine sort of linen cloth, or *muslin*, employed for clothing by the natives of India, Egypt, and Asia. The same fabric was also imported into Greece and Italy, and used by persons of refined habits, for light summer dresses, both of the inner (*indutus*) and outer apparel (*amictus*). Mart. ii. 16. iv. 19. Auson. *Ephem. in Parecb.* 2. Diog. Laert. vi. 90.

2. A wrapper for books. Mart. xi. 1. Same as MEMBRANA, 2.

SI'NUM and -US (δῖνος). A very large, round, and deep bowl for wine



(Varro, *L. L.* v. 123. Id. *De Vit. Pop. Rom. ap.* Non. p. 547. Plaut. *Curc.* i. 1. 82.), or milk (Virg. *Ecl.* vii. 33.); like the annexed example, which represents Ulysses presenting a bowl of wine to Polyphemus, in a bas-relief of the Villa Pamfili. The fabled size of the Sicilian monster is thus appropriately expressed by the great capacity of the vessel containing the potation proffered to him.

SIN'US (κόλπος). Literally, any surface bent into a semicircular or hollow form, whence the following expressive senses:—

1. A semicircular fold in a loose outside garment, produced by catching up one of its sides and throwing the end over the opposite shoulder, in the manner described *s.* ANABOLIUM; thus contradistinguished from *gremium*, a lap formed by holding up the lower portion of the dress, and from *ruga*, a small irregular crease, arising from the constraint of a girdle (*cingulum*). The ordinary *sinus* was formed immediately across the

breast, so as to make but a short fall, thence termed *sinus brevis* (Quint. xi. 3. 137.), as in the left-hand figure of the annexed wood-cut, from a statue at Venice; whence the word is frequently used to designate that part of the human person. (Phædr. v. 5. 16. Terent. *Heaut.* iii. 3. 2. Tac. *Hist.* iii. 10.) But it might be lengthened out to a much lower sweep by dropping the right hand and arm, and drawing the end down with it from the shoulder, as Cæsar is represented to have done when about to fall beneath the strokes of his assassins—*simul sinistra manu sinum ad ima crura deduxit* (Suet. *Cæs.* 82.); it was then termed *sinus laxus* (Hor. *Sat.* ii. 3. 172.), because it made a long and loose belly, in the manner represented by the part marked 2. on the right-hand figure, from a statue of the Villa Pamfili. In the late fashion of adjusting the toga, a double *sinus* was formed, a short one drawn from under the right arm to the top

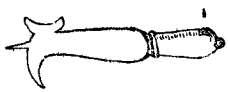
of the left shoulder (Quint. xi. 3. 102.), as shown by the right-hand figure, at the part marked 4, and the loose one lower down, marked 2. Both sexes were accustomed to adjust their outer drapery in this style, and the hollow thus created served as a convenient receptacle for carrying about their persons any object which they wished to keep concealed, such as a letter, purse, &c. Cic. *Verr.* i. 5. 57. Ov. *Am.* i. 10. 18.

2. The purse of a fishing and hunting net. Plaut. *Truc.* i. 1. 15. Grat. *Cyneg.* 29.

3. The bosom of a sail when filled by the wind. Virg. Ov. Tibull.

4. A bay or gulf on a coast, formed by the retiring of the land into a semicircular recess. Cic. Virg. Plin.

5. The curved or hollow part of the sharp edge in a vine-dresser's bill-hook (Columell. iv. 25. 1.), which

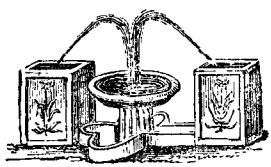


resembles in form a bay of the sea, as exhibited by the annexed example from an ancient MS. of Columella.

6. A large full-bodied vessel for wine or milk. See SINUM.

SIPA'RIUM. A *folding-screen*, employed at the theatre, and consisting of several leaves, which could be opened out or folded together (Apul. *Met.* i. p. 7. *siparium complicato. Id.* x. p. 232., *complicitis siparriis*) like a modern screen. Some antiquaries think that the *siparium* was the drop-scene used only in comedy, and the *aulæum* only in tragedy. But Apuleius speaks of both as used together; while his language implies that the *aulæum* was let down (*subductum*) under the stage when the play commenced, and the *siparium* folded up (*complicatum*) at the same moment. He represents this as taking place upon the presentation of a pantomimic ballet, descriptive of the judgment of Paris; and as it is known that in some of the large theatres of the Macedonian era, the part of the *orchestra* situated between the front of the regular stage (*proscenium*) and the altar of Bacchus (*thymele*) was converted into a lower stage, upon which the mimes and dancers performed (Muller, *Hist. of Greek Literature*, vol. i. p. 299.), it may be fairly inferred that the *siparium* was intended to conceal this lower stage; and that it was folded up to reveal the dancers upon it, at the moment when the *aulæum* was let down to show the scenery upon the regular stage.

SI'PHO (*σίφων*). A pipe or tube through which water is made to rise by its own pressure, or by artificial



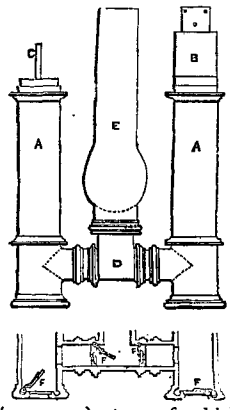
means, into a *jet d'eau*. (Senec. *Q. N.* ii. 16. Plin. *H. N.* ii. 66.) The illustration represents a fountain in the fulling establishment at Pompeii; the tubes still remain projecting from each of the square reservoirs, but the water has been added in the drawing, to show the manner in which it played from them, and fell in a united stream into the *labrum*, or central basin.

2. A *siphon*, or pipe, by which

liquids are drawn out of casks (Cic

Fin. ii. 8. Pollux, vi. 2. x. 20.), in the same manner as practised at the present day. The invention is of very great antiquity, and of Egyptian origin, for the name of the instrument is traced back to the Egyptian root "sif," to imbibe (Wilkinson, *Manners and Customs of Ancient Egypt.*, iii. p. 341.), and is represented in the annexed engraving from a painting at Thebes. The right-hand figure pours the liquid into three vases placed on the top of a high stand, while the one on the opposite side draws it off by three separate siphons into a larger vessel below. One of the siphons is applied to his mouth in the act of exhausting the air, and the liquid is already flowing through the other two, which are held in his right hand.

3. A *double-actioned forcing-pump*, used also as a *fire-engine*. (Plin. *Ep.* x. 35. Isidor. *Orig.* xx. 6. Ulp. *Dig.* 32. 7. 12.) A machine of this kind, discovered in the last century at Castrum Novum, near Civita Vecchia, and supposed to have been used for pumping up the water into the public baths of that town, is exhibited on the opposite column. It is constructed upon the same principle as the *Ctesibica machina*, described by Vitruvius (x. 7.), but is more simple in its parts; and, since it agrees in all respects with the directions given by Hero (*de Spirit.* p. 180.), who was a pupil of Ctesibius, we can have no hesitation in receiving it as a model of the original pump invented by Ctesibius with the improvements effected by his pupil. The parts of which it is composed, and their technical names, are as follows:—AA (δύο πυξίδες, *modioli gemelli*), two cylinders, in which the suckers, B (ἔμβολοι, *emboli*), and pistons, C (κανόνια, *regulæ*), work alternately up and down; D, a horizontal tube (σῶλην) communicating with and connecting the two cylinders, and into the centre of which another upright tube, E, (ἕτερον σῶλην ὄρθιος) is inserted. FFFF, on the section below, four self-acting valves



(ἀσσάρια, *asses*), two of which are affixed to the bottom of the two cylinders, and the others to the neck of the upright tube, one on each side of it. The pump was placed, in the same position as shown by the engraving, over the reservoir, with the lower ends of the two cylinders (FF) immersed in the water. The action was precisely similar to that described under the article CTESIBICA MACHINA. The two pistons work simultaneously, but inversely, the one up and the other down. As one rises, the valve at the bottom of the cylinder opens, and allows the water to be drawn in through the aperture thus created, while the one which descends in the other cylinder closes its own valve, and thus forces the water contained in it into the horizontal tube, forcing open the neck valve at its own side, and closing the other one; so that the water, having the communication with the opposite cylinder shut off, is driven into the upright tube (E), and forced out of it, with a continuous stream, through a pipe or a hose, fastened on to its upper end; which is not shown in the engraving, because the top was in a mutilated state when discovered.

The adaptation of such a contrivance for fire engines will be readily understood; it, in fact, proceeds upon the same principle as that employed in the construction of such machines amongst ourselves.

SIPHONA'RII. *Firemen;* or, as the French language more closely renders the term, *pompiers*, who worked the engines (*siphones*) kept for extinguishing conflagrations. They formed part of the cohort of watchmen (*vigiles*) established by Augustus. Inscript. *ap.* Mur. 788. 3.

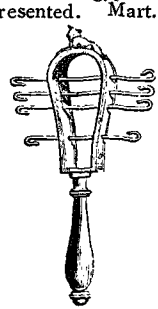
SIPHUN'CULUS. Diminutive of SIPHO. A small pipe or tube through which water is discharged to form a *jet d'eau*. Plin. *Ep.* v. 6. 23. and illustration *s.* SIPHO, 1.

SIR'PEA. See SCIRPEA.

SIRPIC'ULUS. See SCIRPICULUS.

SISTRA'TUS. One who carries the Egyptian rattle (*sistrum*); thence, by implication, a priest or a priestess of Isis, who made use of that instrument in their religious ceremonies, holding it up and shaking it with the right hand, in the manner exhibited by the annexed figure from a Pompeian painting, in which various classes of the Egyptian priesthood are represented. Mart. xii. 29.

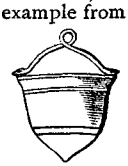
SIS'TRUM (σεῖστρον). A sort of rattle, used by the Egyptians in the religious ceremonies of Isis (Ov. *A. Am.* iii. 635. *Met.* ix. 783.), and in war instead of the trumpet. (Virg. *Æn.* viii. 696. Prop. iii. 11. 43.) It consisted of a number of metal rods (*virgulæ*) inserved into a thin oval frame (*laminam angustam in modum baltei recurvatam*) of the same material (Apul. *Met.* xi. p. 240.); to this a short handle was attached, by which it was held up and rapidly shaken, so as to make the rods give out a sharp and rattling noise. The example is from an original of bronze.



SITEL'LA. Diminutive of SITULA. A vessel with a full belly and narrow throat, employed at the Roman Comitia for the purpose of drawing by lot the names of the tribes or centuries, in order to fix the rotation in which they were to vote. The lots (*sortes*), made of wood, were dropped into this vessel, which was filled with water, so that when shaken only one of them could present itself at a time, in consequence of the narrowness of the throat, through which it had to be drawn out. (Plaut. *Cas.* ii. 4. 17. *Ib.* ii. 5. 34. Liv. xxv. 3.) The example is copied from the device upon a coin of the Cassian *gens.*

SIT'ICEN (τυμβαύλης). A musician who performed at funerals, upon a particular kind of straight horn (*tuba*) Capito. *ap.* Gell. xx. 2.), the characteristics of which are not, however, explained.

SIT'ULA. A *bucket* for drawing water out of a well (Isidor. *Orig.* xx. 15. Plaut. *Amph.* ii. 2. 47. Paul. *Dig.* 18. 1. 40.); made with a pointed bottom, to facilitate immersion, as shown by the annexed example from an original of bronze. The same outline is constantly observed in the ancient representations of wells with a windlass and bucket; in a fragment of fresco-painting preserved in the British Museum, and in the wood-cut *s.* GIRGILLUS.



2. A vessel used for drawing lots.

(Plaut. *Cas.* ii. 6. 6. Cic. *Verr.* ii. 2. 51.) Same as SITELLA.

SIT'ULUS. (Cato, *R. R.* x. 2. Vitruv. x. 4. 4.) Same as SITULA.

SOCCA'TUS. Wearing the shoe or slipper termed *soccus*. Sen. *Ben.* ii. 12.

SOC'CIFER. (Sidon. *Carm.* ix. 215.) Same as the preceding.

SOC'CULUS. (Sen. *Ben.* ii. 12. Suet. *Vit.* 2.) Diminutive of

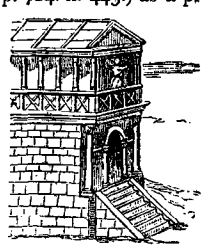
SOC'CUS. A loose *slipper*, or shoe without any tie to it, but which completely covered the foot, so that a person wearing it is said

to be *soccis indutus* (Cic. *Or.* iii. 32.), or *soccis calceatus*. (Plin. *H. N.* xxxvi. 4. § 13.) Amongst the Greeks it was commonly worn by both sexes (Cic. *Rab. Post.* 10. Terent. *Heaut.* i. 1. 72.); but at Rome its use was strictly confined to females (*soccus muliebris*, Suet. *Cal.* 52.), and to actors on the comic stage, in order to form a contrast with the high-soled boot (*cothurnus*) of the tragic drama (Hor. *A. P.* 80. Ov. *Pont.* iv. 16. 29. Quint. x. 2. 22.); so that whenever an instance occurs of the *soccus* being worn by a Roman off the stage, it is recorded as a singularly anti-national affectation, and reprobated accordingly. (Sen. *l. c.* Suet. *l. c.* Plin. *H. N.* xxxvii. 6.) The example here introduced is worn by a comic dancer in an ancient painting.

SOLA'RIUM (σκιάθηρον). A *sun-dial;* a general term, including many different kinds and forms of the same instrument, with distinct and appropriate names, enumerated in the Classed Index, and described, each one under its own special denomination. Varro, *L. L.* vi. 4. Plin. *H. N.* vii. 60.

2. *Solarium ex aqua.* A *water-glass*, which performed the uses of a clock; showing the hours by the decrease of water contained in it, against a certain number of spaces (*spatia*, Sidon. Apoll. *Ep.* ii. 9.) partitioned off on the body of the vessel from which it escaped, or of the one into which it distilled. (Cic. *N. D.* ii. 34.) In this passage Cicero uses the term *solarium* both for a sun-dial and for a water-clock; but distinguishes them by calling the former *solarium descriptum*, the latter *solarium ex aqua.*

3. (ἡλιαστήριον). A *terrace* on the top of a house built with a flat roof, or over a porch, surrounded by a parapet wall, but open to the sky, to which the inhabitants retired to enjoy the sunshine and fresh breezes in fair weather, as is still a common practice at Naples and in the East. (Isidor. *Orig.* xv. 3. 12. Suet. *Nero*, 16. Plaut. *Mil.* ii. 4. 25.) A terrace of this kind was discovered on the second story of a house excavated at Herculaneum, of which a description is given at p. 251. and a plan of the same, on which it is marked G. Subsequently, however, the *solarium* was covered with a roof (Inscript. *ap.* Fabrett. p. 724. n. 443.) as a protection

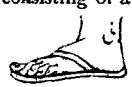


against the sun, and formed, in fact, the upper story of a house, open to the air on all sides, except the top, as in the example, representing Dido's palace, from the Vatican Virgil When thus constructed it was employed in hot weather as a *cœnaculum*, or refreshment room. Inscript. *l. c.*

SOLDU'RII (εὐχωλιμαῖοι). Properly a Gallic word, employed by the ancient Gauls (Cæs. *B. G.* iii. 22.) in a sense somewhat similar to our *vassals* or *retainers*, thereby intending to designate a body of men attached to some chieftain, whom they served

with the utmost fidelity and devotion.

SOL'EA. A sort of *clog* or *sandal*, of the simplest form; consisting of a mere sole underneath the foot (Festus, *s. v.* Isidor. *Orig.* xix. 34. 11. Aul. Gell. xiii. 21.), bound on by a strap across the instep, like the annexed example from a Pompeian painting, and the clogs now used by the Capuchin friars. It was worn by both sexes indiscriminately. Ov. *A. Am.* ii. 212. Hor. *Ep.* i. 13. 15. Plaut. *Truc.* ii. 4. 12.



2. *Solea spartea.* A shoe or boot made of the Spanish broom, for the purpose of protecting the feet of cattle and beasts of burden, when tender or diseased. (Columell. vi. 12. 3. Veg. *Vet.* i. 26. 3. ii. 45. 3.) The example annexed is not from an ancient original, but shows a contrivance of the same kind now used by the inhabitants of Japan, consisting of a small basket, made to the shape of the animal's foot, on to which it is bound by a strap round the fetlock.

3. *Solea ferrea.* A protection for the feet of mules (Catull. xvii. 26.) employed in draught; intended to answer the same object as the modern *horse-shoe*, though differing materially in its quality and manner of fixing; for the absence of all evidence, either written, in sculpture, or painting, of the use of any such article, seems to afford sufficient evidence of the fact that neither the Greeks nor the Romans were in the habit of shoeing their animals by nailing a piece of iron on to the hoof as we now do. The contrivance they employed was probably a sock made of leather or some such material, and similar in form and general character to the *solea spartea* last described; being passed under and over the foot, and bound round the fetlock and shanks of the animal by thongs of leather, like the *carbatinæ* of the peasantry. This sock was not permanently worn, but was put on by the driver during the journey in places or upon occasions when the state of the roads required it, and taken off again when no longer necessary. Both the nature of the contrivance, showing that it was a close shoe covering the entire foot, and the practice of putting it on and removing it occasionally is sufficiently testified by the particular terms employed to designate the object itself and the manner of applying it:—*mulas calceare* (Suet. *Vesp.* 23.); *mulis soleas induere* (Plin. *H. N.* xxxiii. 49.)—terms which will be fully understood by referring to the articles CALCEUS and INDUTUS. When the underneath part of the sock was strengthened by a plate of iron, it was termed *solea ferrea;* but under the extravagant habits of the empire, silver plates were sometimes used instead of iron, when it was called *solea argentea* (Suet. *Nero*, 30.); and sometimes gold, *solea ex auro.* (Plin. *l. c.*) It is consequently an iron plate of this kind which Catullus mentions (*l. c.*) as being left in the mud, by getting detached from the sock under which it was fastened; and not one nailed on to the hoof, like a modern horse-shoe.

4. *Solea lignea.* A sort of wooden clog or fetter, into which the feet of criminals were inserted, to prevent them from escaping while being conducted to prison. Cic. *Inv.* ii. 50.

5. An instrument, or a machine employed for bruising olives to make oil (Columell. xii. 52. 6.); the nature of which is entirely unknown.

SOLEA'RIUS. One who makes *soleæ.* Plaut. *Aul.* iii. 5. 40.

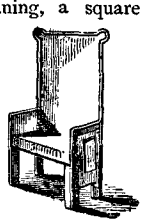
SOLEA'TUS. Wearing *soleæ*, as shown by the wood-cut *s.* SOLEA, 1. When the word is used with reference to the Romans, it is indicative of a person being in-doors, or in dishabille; as these articles were considered unbecoming for out-door use, and to betoken affected manners or

a foreign style of dress. Senec. *Ira.* iii. 18. Castric. *ap.* Gell. xiii. 21. Cic. *Verr.* ii. 5. 33. *Pis.* 6.

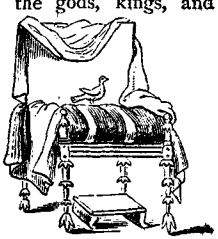
SOLIFER'REUM or SOLLIFER'REUM. A sort of javelin made of solid iron, both head and shaft. Liv. xxxiv. 14. Festus, *s.* Sollo.

SOLITAURI'LIA. See SUOVETAURILIA.

SOL'IUM (*θρόνος*). In the original and strict meaning, a square high-backed chair, with closed sides for arms, as if cut out from a block of solid wood, which was employed in early times for the king to sit in, that his person might have some protection against any sudden or secret violence from behind. (Serv. *ad* Virg. *Æn.* i. 506.) The example, which agrees exactly with the above description of Servius, represents the chair used by Latinus in the Vatican Virgil.



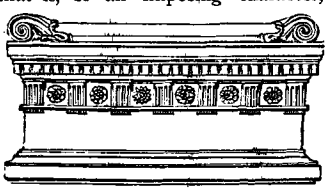
2. A chair of state, like our *throne*, upon which the gods, kings, and great rulers sat. (Virg. *Æn.* x. 116. Cic. *Fin.* ii. 21. Ov. *Fast.* vi. 353.) It differs from an ordinary chair (*cathedra*), in being made of more valuable materials and costly workmanship. In works of art it is mostly represented with a back, arms, and cushions, frequently covered with rich drapery; but always with a foot-stool in front (*scabellum, scamnum*) to indicate its height. The example shows the *solium* of Venus in a painting of Pompeii.



3. A large arm-chair, in which the Roman lawyers used to sit and receive the clients, who came to consult them (Cic. *Leg.* i. 3. Id. *Or.* ii. 55.); whence the expression, *a subselliis in otium soliumque se conferre* (Id. *Or.* ii. 33.), means to retire from court to chamber practice; that is, from active pleading in court, where the advocates sat upon benches (*subsellia*), to the comparative leisure of attending consultations in an arm-chair (*solium*) at home.

4. *Solium eburneum.* An ivory chair (Claud. *Laud. Stil.* 199.); meaning thereby the *curule seat*, which was decorated with ivory;—only a poetical expression for SELLA CURULIS.

5. A receptacle for the dead body, like what we now call a sarcophagus, that is, of an imposing character,



made of valuable marbles (Suet. *Nero*, 50.), and enriched by sculpture; especially used as a deposit for kings and great personages (Curt. x. 10. Flor. iv. 11. 11.), of which the annexed illustration affords a remarkable specimen, from an original in which the body of L. C. Scipio Barbatus was deposited.

6. The seat at the bottom of a circular warm-water bath, on which the bather sat and washed himself (Suet. *Aug.* 82. Festus, *s. v.*), usually made of the same substance as the bath itself (Pallad. i. 41.), but sometimes of wood (Suet. *l. c.*), and even of silver. (Plin. *H. N.* xxxiii. 54.) See the illustration *s.* BAPTISTERIUM, at the bottom of which a seat of this kind is exhibited. But in some of the above passages, as well as others (Celsus, vii. 26. 5. Sidon. Apoll. *Ep.* ii. 2., *solii capacis hemicyclium*), the word is used for the bath itself.

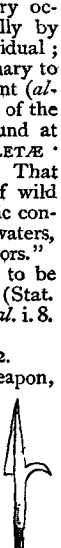
SPAR'SIO. An artificial *sprink-*

ling, or mist (*nimbus;* Mart. *Spect.* 3. Id. v. 25.) of scented waters, made to fall over the interior of a theatre or amphitheatre by means of pipes and machinery. (Senec. *Controv.* v. *Præf.* Id. *Ep.* 90. *Q. N.* ii. 9.) This treat was not an ordinary occurrence, but given occasionally by the munificence of some individual; and consequently it was customary to announce it by an advertisement (*album*) posted in prominent parts of the city, such as the following found at Pompeii. — VENATIO · ATHLETÆ · SPARSIONES · VELA ERUNT. That is, "There will be a hunt of wild beasts, an exhibition of athletic contests, a discharge of perfumed waters, and an awning over the spectators."

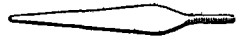
2. A scattering of presents to be scrambled for by the people (Stat. *Sylv.* i. 6. 65. Compare Suet. *Cal.* i. 8. *Dom.* 4.); same as MISSILIA.

SPAR'TEA. See SOLEA, 2.

SPAR'UM or -US. A weapon, properly speaking, peculiar to the agricultural population (*agrestis sparus*, Virg. *Æn.* xi. 682.; *telum rusticum*, Serv. *ad l.*), which had a wooden shaft (*hastile*, Nepos, *Epam.* 9.), and an iron head with a curved blade attached to it (*in modum pedi recurvum*, Serv. *l. c.*), but also ending in a sharp point, to fit it for being discharged as a missile (Nepos, *l. c.* Sisenn. *ap.* Non. *s. v.* p. 555.) It was used in hunting (Varro, *ap.* Non. *l. c.*); and sometimes in warfare; but in that case it is not to be regarded as a regular weapon; only such as might be adopted by rude levies of the peasantry, or in sudden risings, where every man arms himself as he best can. (Sall. *B. Cat.* 59.) The annexed figure is copied from a bas-relief in the collection at Ince-Blundell, where it is used at a hunt; and as the very peculiar form of its head agrees so characteristically with the description collected from the various incidental passages cited above, it does not appear that any doubts can be entertained respecting the name and quality of the object it was intended to represent.



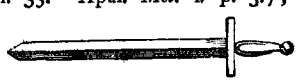
SPATH'A (σπάθη). A *batten;* a flat wooden instrument used in weaving, for the purpose of driving home the threads of the woof or tram



(*subtemen*, *trama*) so as to knit the whole closely and compactly together (Senec. *Ep.* 90.); probably similar to the instrument still employed for the same object in Iceland, where the manner of weaving is extremely primitive, and which is represented by the figure annexed.

2. A broad and flat wooden *spatula*, employed for stirring, mashing, and mixing medicines or other ingredients. Columell. xii. 41. 3. Plin. *H. N.* xxxiv. 26. Celsus, vii. 12.

3. A large, broad, and long, two-edged sword, with a very sharp point (Veg. *Mil.* ii. 15. Tac. *Ann.* xii. 35. Apul. *Met.* i. p. 3.); as



shown by the annexed example from the sarcophagus of Alexander Severus. In length it reaches from the ground to the top of the wearer's hip.

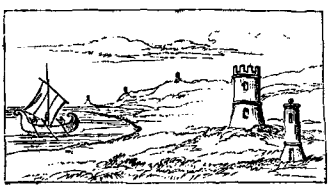
4. A wooden implement employed by surgeons in replacing a dislocated shoulder. Celsus, viii. 15.

SPATHAL'IUM (σπαθάλιον). An ornament worn by women round the wrist (Plin. *H. N.* xiii. 52. Tertull. *Cult. fem.* 13.); which is supposed to have had small bells attached as pendants to it, as in the example, from an original discovered in a Roman sepulchre; and to have received its name from the resemblance it bore to a branch of the palm-tree with its pendant capsule (*spatha*) containing the flower and fruit.

SPECIL'LUM (μήλη). A surgeon's *probe*, for sounding wounds, and other purposes. (Cic. *N. D.* iii.

22. Celsus, vii. 8. Id. vi. 9.) The example is from an original of iron, six inches long, which was found in the house of a surgeon at Pompeii.

SPEC'ULA (σκοπιά, σκοπή). A *watch-tower*, on which guards were regularly stationed to keep a look-out and transmit signals. (Varro, *L. L.* vi. 82. Liv. xxii. 19. Cic. *Fam.* iv. 3. Id. *Verr.* ii. 5. 35.) The illustration represents a coast view, from



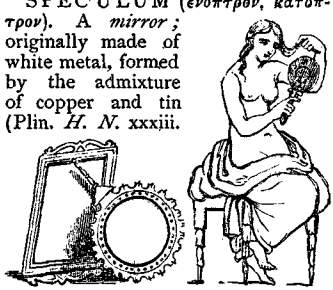
a painting of Pompeii, with five watch-towers situated upon as many eminences, very similar to those with which the Italian coasts of the Mediterranean are now furnished.

SPECULA'RIA. *Window panes;* made of thin plates of talc (*lapis specularis*); a transparent substance, which the ancients employed for the above purpose, before the invention of glass, both as a closing over the aperture of a window (Senec. *Ep.* 90. *Ib.* 86. *Q. N.* iv. 13.), and for covering conservatories, garden frames, &c. Plin. *H. N.* xix. 23. Columell. xi. 3. 52.

SPECULA'TORES. *Lookers-out;* a term applied generally to any persons who acted the part of scouts or spies (Liv. xxii. 33. Sall. *Jug.* 114.); but specially to a small number of men attached to each Roman legion (Tac. *Hist.* i. 25. Hirt. *B. Hisp.* 13. Inscript. *ap.* Grut. 520. 5. Appian. *B. C.* v. 132.), whose duty it was to collect information respecting the numbers and motions of the enemy, and to act as *aides-de-camp* to the general in transmitting his orders to the different divisions of the army. Hirt. *B. Afr.* 31.

2. Under the Empire, the name was given to a select body of men retained for the service of the prince's person, as a sort of detective force and body guard. (Tac. *Hist.* i. 24. *Ib.* ii. 11. Suet. *Cal.* 44. *Claud.* 35.) They were armed with a lance (*lancea*, Suet. *l. c.* Id. *Galb.* 18.); and are frequently represented on the columns of Trajan and Antoninus in attendance upon the emperor, or keeping guard before his tent, in the manner shown by the example annexed.

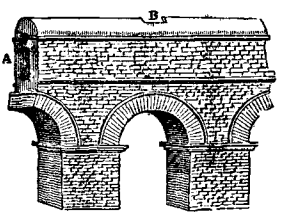
SPEC'ULUM (ἔνοπτρον, κάτοπτρον). A *mirror;* originally made of white metal, formed by the admixture of copper and tin (Plin. *H. N.* xxxiii. 45.), but afterwards of silver (Plin. *l. c.* Plaut. *Most.* i. 3. 111.), which is less brittle; the surface being kept bright by the use of pounded pumice-stone and a sponge, usually fastened to the frame by a short string. Glass was also employed at a later period for the mirror. The annexed woodcut represents two originals of silver, both found at Pompeii, one of a circular shape, the most usual one, with a short handle for holding it up, when used, in the manner exhibited by the female figure, from a painting in the



same city; the other, of an oblong square form, intended to be held by one slave before her mistress, whilst others adjusted her toilet, as is often represented on Greek vases and other works of art; but the dressing-mirror made in a frame to stand upon the table, as a piece of furniture, like the modern ones, has not been met with.

2. A *looking-glass* (Plin. *H. N.* xxxvi. 66.), covered at the back with tin and lead (Beckman, *History of Inventions*, vol. ii. pp. 69—76.), and employed as a piece of ornamental furniture, like our *pier-glass*, consisting of a mirror as tall as the human body (Senec. *Q. N.* i. 17.), sometimes permanently fixed to the wall (Ulp. *Dig.* 34. 2. 19. § 8.), at others arranged in such a manner that it could be drawn up and down to different levels, like a sash. Vitruv. ix. 8. 2.

SPEC'US (*σπέος*). Literally, a cave or cavern; whence transferred to the dark, covered channel which forms the water-way in an aqueduct (Front. *Aq.* 17. 21. 91. Vitruv. viii.



7.), as shown by the part marked A in the illustration, representing a portion of the Alexandrine duct now existing at Rome. It was sometimes tunnelled through a hill, at others raised upon one or more tiers of arches, accordingly as the level of the source, or the undulating nature of the country required; and in some cases two, and even three, of these channels were carried, one above the other, over the same file of arches.

SPHÆRISTE'RIUM (*σφαιριστήριον*). An apartment for playing the game at ball, attached to the *Gymnasia*, *Thermæ*, and other places of public resort, as well as to the private mansions of wealthy people; and as the players at this game were usually stripped, it was frequently warmed by flues from a furnace (*hypocausis*) underneath the floor. Plin. *Ep.* ii. 17. 12. Id. v. 6. 27. Suet. *Vesp.* 20. Lamprid. *Alex. Sev.* 30.

SPHÆROMACH'IA (*σφαιρομαχία*). A match at the game of ball. Senec. *Ep.* 80. Stat. *Sylv.* iv. *Præf.*

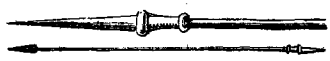
SPI'CA TESTACEA. An oblong brick, employed by the Romans for making floorings (Vitruv. vii. 1. 5.); so termed because each one was arranged in such a manner as to imitate the setting of the grains in an ear of corn (*spica*), as shown by the example, from an ancient flooring in the Thermæ of Titus. A pattern of this description was termed *spicata testacea* (Vitruv. vii. 1. 4. Plin. *H. N.* xxxvi. 62.), which answers to our

expression *herring-boned*; for we, as well as the modern Italians, who call it *a spina di pesce*, deduce the resemblance from the set of the bones in a fish's back.

SPI'CULUM (*λόγχη*). The barbed head of an arrow or spear (Ov. *Met.* viii. 375. Hor. *Od.* i. 15. 17. Celsus, vii. 5. 2. Ammian. xxv. 1. 13.) which presents several jagged points like those in an ear of corn (*spica*), as exemplified by the annexed example from the arch of Constantine. Hence the Latin and the Greek words are frequently used in the plural to include the point with its barbs.

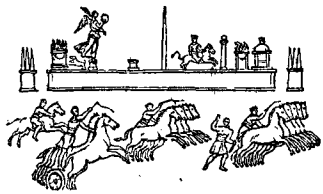
2. In later times synonymous with PILUM. Veg. *Mil.* ii. 15.

3. (σαυρωτὴρ, οὐρίαχος, στύραξ.) The point attached to the *butt-end* of



a lance or a spear (Gloss. Vet. *ap.* Alstorp. *de Hast.* p. 68.), which served for fixing it upright in the ground (Virg. *Æn.* xii. 130.), or might be used offensively, if the regular point (*cuspis*) got damaged or broken off. (Polyb. vi. 25.) We have no express authority, beyond that of the glossary cited, for this usage of the term in Latin; but the Greek names are thoroughly authentic, as well as the object itself, which is represented at large by the top figure in the annexed wood-cut, from a fictile vase; while the lower one shows the spear complete, with its regular head on the left end, and pointed butt on the right. In early times the Roman lance had no adjunct of this kind; but was adopted after contact with the Greeks (Polyb. *l. c.*); which may perhaps account for the circumstance of there not being any distinct term in the Latin language to designate it.

SPI'NA. The *barrier* of a race-course (Cassiodor. *Var. Ep.* iii. 51. Schol. Vet. *ad* Juv. *Sat.* vi. 588.); a long low wall extending lengthwise down the centre of the circus for about two-thirds of its length, and which received the present name from the similarity of its position to the spine or dorsal bone in animals. The object of it was to determine the length of the course, and hinder the chariots from coming into collision front to front, as they had to run seven times round it at each race. The goals (*metæ*), round which they turned, were situated at a small distance from each of its ends; and the whole length of the wall was decorated with various objects on its top; an obelisk in the centre, statues of the deities, an altar, and columns on which the eggs (*ova curriculorum*) and dolphins (*delphinorum columnæ*), intended to announce to the spectators



the number of courses ran, were put up. The whole of these objects are exhibited in the illustration from an engraved gem, which represents an elevation of the *spina*, with one side of the course and the racing chariots in it. The position it occupied in the general building, and relative length in regard to it, will be seen by referring to the ground-plan of the circus of Caracalla (p. 165), on which it is marked B.

SPIN'THER (σφιγκτήρ). A particular kind of *bracelet*, worn by females on the left arm (Festus *s. v.*); made of gold (Plaut. *Men.* iii. 3. 7.), and without any clasp; but retaining its place on the arm of the wearer by the natural elasticity of its own pressure. From this peculiarity the name arose, in allusion to the action of the sphincter muscle, which naturally remains in a state of contraction. The illustration is from an original of gold, which possesses all the elastic property described.

SPI'RA (σπεῖρα). A circular body forming a succession of twists or coils; whence the following special applications.

1. A *coil of ropes*. Pacuvius *ap.* Fest. *s. v.*

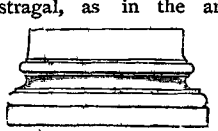
2. An ornament worn by women, which appears to have been a sort of wreath with many pendants to it, twined and interlaced round the head, like the coils and heads of the serpents commonly represented on the

edge of Minerva's *ægis*, and on the head of Medusa. Plin. *H. N.* ix. 58. Compare Val. Flacc. vi. 396.

3. The string or tie with which the bonnet (*galerus*) of the Salian priests was fastened under the chin, as exhibited by the annexed wood-cut, from a marble bas-relief of Roman sculpture. Juv. viii. 208.

4. A particular kind of biscuit or pastry, made in a spiral form. Cato, *R. R.* 77.

5. The *base* of a column (Festus *s. v.* Vitruv. iii. 5. Plin. *H. N.* xxxvi. 56.), which rests upon the plinth (*plinthus*), or upon a continued basement (*podium*) instead of a plinth. In its simplest form it consists of a single torus surmounted by an astragal, as in the Tuscan and Roman Doric orders; or of an upper and lower torus, divided by a scotia and fillets (*quadræ*), and with or without the astragal, as in the annexed



example, representing a very beautiful and simple specimen, now known as the "Attic base," in which form it was applied to the Ionic and Corinthian orders. The Greek Doric had no *spira*.

SPI'RULA. Diminutive of SPIRA, 5. (Serv. *ad* Virg. *Æn.* ii. 217.); of SPIRA, 4. (Arnob. ii. 73).

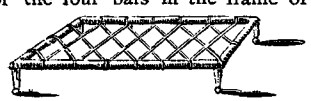
SPLENIA'TUS. Covered with patches of sticking-plaster (*splenium*). Mart. x. 22.

SPLE'NIUM (σπλήνιον). An adhesive plaster, spread upon white linen or leather (Plin. *Ep.* vi. 22. Ov. *A. Am.* iii. 202.), and worn in patches upon the face to conceal any defect, sore, or scar (Mart. ii. 29. 10. Id. viii. 33.), like our *sticking-plaster*.

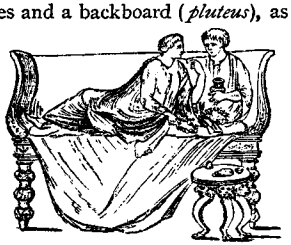
SPOLIA'RIUM. An *undressing room*, in which the arms and clothing were stripped from the gladiators who were slain in combat (Senec. *Ep.* 93. Lamprid. *Commod.* 18. and 19. Inscript. *ap.* Grut. 489. 12.); whence the term is also applied generally to any place in which a person is plundered or murdered. Senec. *Prov.* 3.

2. An undressing room in a set of baths (Gloss. Isidor.); same as APODYTERIUM; but this usage of the word rests upon no other authority than the one cited.

SPON'DA (ἐνήλατον). Any one of the four bars in the frame of a



sofa, or a bedstead (*lectus*), to which the cords supporting the mattress (*torus*) are affixed (Pet. Sat. 97. 4. Ov. *Met.* viii. 656), as exhibited by the above example from the device on a terra-cotta lamp. But when the bedstead or sofa was furnished with sides and a backboard (*pluteus*), as in



the annexed example from a Roman bas-relief, the open rail or front, at which the occupant got into it, was termed *sponda* more expressly (Mart. iii. 91. Hor. *Epod.* iii. 22.), and the part against the back *sponda interior*. Isidor. *Orig.* xx. 11. 5. Suet. *Cæs.* 49.

2. A couch or bier upon which the dead were carried out. Mart. x. 5. 9.

SPONDAU'LES (σπονδαύλης). A musician who played an accompaniment upon a pair of long pipes (*tibia*

longa) (Marius Victorin. i. 2478. Diomed. iii. 472.) to the hymns which were sung at the sacrifice during libation, as shown by the annexed illustration from the column

of Trajan. The minister (*camillus*) stands in front of the altar with the incense box (*acerra*, hence *libare acerra*), the *spondaules* with a pair of pipes behind him, and Trajan with a *patera* on the right side, the left of the group in the original composition being occupied by the *popa* and the victim.

SPON'SA, SPON'SUS. A *betrothed couple;* but not yet married. Amongst the Romans young persons were frequently betrothed to each other long before the marriage was intended to take place; and the ceremony was performed in presence of the relatives and friends of both parties,

when the marriage contract (*sponsalia*) was signed by the affianced pair, who then mutually joined hands, and pledged themselves to one another, as represented by the illustration, from a Roman bas-relief; the man then put a ring on the finger of his betrothed for a token of fidelity. The woman was termed *sperata*, during courtship; *pacta*, when the lover had made his proposals, and been accepted by the girl and her father; *sponsa*, when they had mutually pledged their faith; and *nupta*, when a bride. Non. *s. v.* p. 439.

SPOR'TA (σπυρίς). A round plaited basket, with a small flat bottom, and handles on the top for the purpose of suspending it from the arm, or on a pole (*jugum*), when carried with its contents from place to place. It was employed for many uses (Columell. viii. 7. 1. Varro *ap.* Non. *s. v.* p. 177. Plin. *H. N.* xxi. 49.), and especially as a fishing-basket. (Mart. x. 37. Alciphr. *Ep.* i. 1., and wood-cut *s.* HAMIOTA.) The example is from the statue of a young fisherman, in the Royal Neapolitan Museum.

SPORTEL'LA (σπυρίδιον). Diminutive of SPORTA; especially a small basket in which cakes, fruit, and eatables were handed round at table. Pet. *Sat.* 40. 3. Cic. *Fam.* ix. 20. Suet. *Dom.* 4.

SPOR'TULA (σπυρίδιον). Diminutive of SPORTA; a small fishing-basket (Plaut. *Stich.* ii. 2. 16. Apul. *Met.* i. p. 19.), like the preceding example. It would appear that baskets of this description were also employed for handing round certain kinds of eatables at table; whence the term was adopted to signify a dole, consisting of a small basket of provisions, given by great personages to their clients and retainers, as a substantial return for the court paid to them, when they assembled at the great man's door to make their daily

compliments. Latterly, as manners grew more refined and morals less so, the dole of provisions was commuted for a sum of money; whence a gift or present of any kind was also termed a *sportula*. Juv. iii. 294. Mart. xiv. 125. Plin. *Ep.* ii. 14. 4.

SPU'MA (sc. *caustica* or *Batava*). A pomade, manufactured by the Germans and Gauls, from goats' tallow and beech-wood ashes, and employed for the purpose of giving a light brown tinge to the hair. Mart. xiv. 26. Id. viii. 33. 20. Also termed SAPO.

SQUA'MA (λεπίς, φολίς). See LORICA, 3. and 4.

STABULA'RIUS. A *livery-stable keeper*, who keeps a set of stables, and takes in horses to bait. Ulp. *Dig.* 4. 9. 1. Caius, *ib.*

2. An *inn-keeper*, or master of a *stabulum*, which afforded accommodation for "man and beast." Senec. *Ben.* i. 14. Apul. *Met.* i. p. 13.

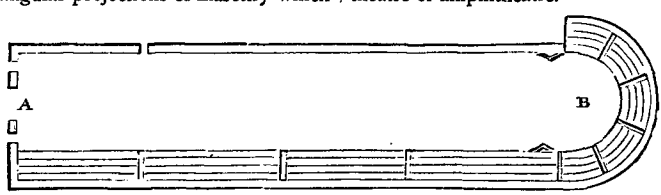
STAB'ULUM (σταθμός). In a general sense, any *standing-place* (from *stare*) which serves as an abode or shelter for man or beast; as a stable for horses (Virg. *Georg.* iii. 184. EQUILE); a pen or fold for sheep and goats (*Ib.* iii. 295. *Æn.* x. 723.); a shed or stall for oxen (Columell. vi. 23. BUBILE); an aviary for poultry and domestic birds (Columell. viii. 1. 3. ORNITHON. CHORS); a shed for bee-hives (Id. ix. 6. 4. APIARIUM); a stock pond for fish. (Id. viii. 17. 7. PISCINA.)

2. (πανδοκεῖον). An *inn* or *public-house*, for the temporary accommodation of travellers. (Pet. *Sat.* vi. 8. Id. xvi. 4, Plin. *Ep.* vi. 19. 4.) A distinction between the *stabulum* and *caupona* is drawn in the Pandects (Ulp. *Dig.* 4. 9. 1.), though without any particulars to explain the difference. But to judge from the general meanings of the two words, and the particular applications given to them, we may conjecture that the latter was only intended for the reception of lodgers who travelled on foot, the former for the accommodation of the horse as well as its rider. Such a distinction would be perfectly consonant with our own customs, since the keepers of many public-houses at this day do not take horses in to bait; but amongst the Romans it would be the more necessary, as the great majority of travellers journeyed on foot, and those who were wealthy enough to use horses and carriages, generally took advantage of private hospitality, instead of resorting to an inn. A *stabulum*, thus understood, would then be an establishment of much less common occurrence than the *caupona*, and probably always opened on the roadside, or near the entrance of a town, at which persons coming from the country could put up their horses and carriages, without driving them through the streets; whereas the *caupona* was mostly in the heart of the city. This notion is further confirmed by the discovery of an inn for man and beast, just outside the gates of Pompeii, on the road to Herculaneum, having a very large range of stables attached to it, in which the skeleton of an ass was found, as well as several bits, wheels, and other pieces of harness.

STADIOD'ROMUS (σταδιοδρόμος). One who runs a race in the Greek stadium. Plin. *H.N.* xxxviii. 19. § 3.

STAD'IUM (στάδιον). A race-course for *foot-racing*, so named because the famous race-course at Olympia measured exactly one stade (στάδιον), which contained 600 Greek feet, equal to 606¾ English, and about one-eighth of a Roman mile. A course of this description usually formed one of the principal appendages to the Greek *gymnasia* and Roman *thermæ*, and in these other athletic contests, as well as foot-races, were exhibited; but separate and isolated structures were also laid out for the same purpose. In its general plan the stadium approximated very closely to the Greek hippodrome and the Roman

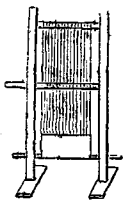
circus, without the barrier (*spina*) and stalls (*carceres*), forming a narrow oblong area, terminated in a semicircle at one end, and by a straight line at the other, the seats for the spectators being sometimes excavated on the slope of a hill, sometimes formed upon an artificial embankment of earth, or raised upon arches of masonry and brickwork like the Roman circus. The names appropriated to the several parts were the same as those employed for the hippodrome; with the exception of the circular end, which had a special term of its own, being called the σφενδόνη (*funda*), either from its elliptical figure, or its resemblance to a sling, or to the bezel of a ring; but this was not used in the foot-race, for the 600 feet comprised in the length of the *stadium* extended only as far as the straight sides of the enclosure, from A, the starting-place (ἄφεσις), to the two angular projections of masonry which terminate the σφενδόνη, marked B. The illustration represents the ground plan of a stadium at Cibyra (now *Buraz*) in Lycia, still in considerable preservation; to which nothing is added but the two projecting walls, near the circular extremity on the inside, for the purpose of showing the σφενδόνη, and these are copied from existing remains in the stadium at Ephesus. It stands on a hill-side, from which a certain portion is cut away to form a long flat terrace, having its outer edge bounded by a walled embankment represented by the double lines on the top of the plan, and sufficiently deep to carry several rows of seats arranged along it; the opposite side, and the circular end is excavated out of the slope of the hill, which is cut into twenty-one rows of seats, rising like steps one above the other, and subdivided by staircases, in the same manner as the *cavea* of a theatre or amphitheatre.



STALAG'MIUM. An ear-ring, furnished with one or more drops of gold, pearls, beads, or precious stones, which depend from it and imitate the shape of a drop of water (στάλαγμα), which is the meaning of the Greek word after which the Latin one is formed. (Festus *s. v.* Plaut. *Men.* iii. 3. 18.) The annexed illustration affords an example, from an original in the British Museum.

STA'MEN (στήμων). A *spun* thread (Ov. *Her.* iii. 76.); consisting of several fibres drawn down from the top of the distaff (*colus; deducere stamina colo.* Tibull. i. 3. 86.), and twisted together by the thumb (*stamina pollice torque.* Ov. *Met.* xii. 475.) and the rotary motion of the spindle (*fusus*), as it hung in a perpendicular line from the distaff, the upright position suggesting the name. All these particulars are distinctly illustrated by the wood-cut, representing a female spinning, from a Roman bas-relief.

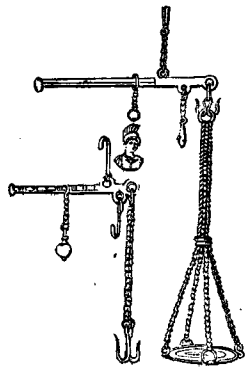
2. The warp or warp-threads in an upright loom, at which the weaver stood instead of sitting. (Varro, *L. L.* v. 113. Ov. *Met.* vi. 54. 55. 58. Senec. *Ep.* 90.) They were extended in a perpendicular direction from the warp-beam (*insubulum*), or from the yoke of the loom (*jugum*), as exhibited in the annexed figure, representing Circe's loom in the Vatican Virgil; and formed the groundwork into which the threads of the woof (*subtemen*) were inserted; whence the term is also given to any thing made of thread, as a garment (Claud. *in Eutrop.* i. 304.); or a fillet round the head. Prop. iv. 9. 52.



3. The strings of a lyre (Ov. *Met.* xi. 169.); so named from the resemblance which they bore to the warp-threads of an upright loom, as exhibited by the annexed figure from a painting in the Nasonian sepulchre near Rome.

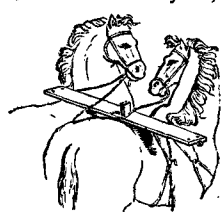
STAPES or STAPIA. A word found in some inscriptions, evidently not of an early character, in which it signifies a *stirrup*. It appears to be formed from the German *staff*, a step; and though inserted in the Latin dictionaries is to be considered as a word of modern invention, for which there is no ancient authority. Compare SCALA, 4.

STATE'RA. A *steel-yard;* an instrument of much later invention than the balance (*libra*). It consisted of the yard (*scapus*) divided into fractional parts by points (*puncta*), and suspended from above by a hook or chain, called the handle (*ansa*). The short end of the yard was furnished with a hook, to which the objects to be weighed were fixed, and sometimes with a scale (*lancula*) for holding them; the longest end, on the other side of the point of suspension, with a sliding weight (*æquipondium*). Vitruv. x. 3. 4. The whole of these particulars mentioned by Vitruvius are exhibited in the annexed figures, both from originals discovered at Pompeii.



2. Sometimes used without discrimination for *libra*, a *balance*. Pet. *Sat.* 35. 4. Suet. *Vesp.* 25.

3. A *curricle bar* or yoke, placed



across the withers of a pair of horses, and to which the pole (*temo*) was attached, as in the annexed example from a painting at Pompeii. Stat. *Sylv.* iv. 3. 35.

3. A kind of dish, probably of a flat circular form, like the scale appended to the steel-yard in the first example. Corn. Nepos. *ap.* Plin. *H. N.* xxxiii. 52.

STATO'RES. Officials or public servants who attended upon Roman magistrates in the provinces, and more

especially employed for carrying letters, messages, dispatches, &c. (Cic. *Fam.* ii. 17. *ib.* 19. x. 21.) Their office was abolished by Septimius Severus, and the duties discharged by them transferred to the military. Lamprid. *Alex. Sev.* 52. Ulp. *Dig.* 1. 16. 4.

STATUA (*ἀνδριάς*). The statue of a man, as distinguished from *signum*, the statue of a deity. Plaut. Bacch. iv. 3. 1. Cic. *Pis.* 38.

STEG'A (*στέγη*). A word merely transferred from the Greek, signifying the *deck* of a ship (Plaut. *Bacch.* ii. 3. 44. Id. *Stich.* iii. 1. 12.); for which the Romans use the expression CONSTRATUM NAVIS, under which an illustration is given.

STE'LE (*στήλη*). A word merely transferred from the Greek (Plin. *H. N.* vi. 32.); for which the genuine Latin term is CIPPUS.

STEMMA (*στέμμα*). Properly speaking a Greek word, in which language it signified a garland or wreath bound round with fillets of wool, and worn as a chaplet on the head, or employed as a decoration for other objects, as well as the person (CORONA INFULA). But the Romans adopted the term in a more special sense to designate a long scroll decorated with garlands, and having a list of the family names emblazoned on it, which it was customary to hang upon the ancestral busts, as they stood in their cases (*ædiculæ*) round the atrium (Plin. *H. N.* xxxv. 2. Senec. *Ben.* iii. 28.); whence the word came also to signify a *genealogical tree*, pedigree, or lineal *stem*. Suet. *Galb.* 2. *Nero*, 37. Mart. v. 35.

STEREOB'ATA. (Vitruv. iv. 3. 1.) Same as STYLOBATA.

STIBAD'IUM. A circular dining-couch, adapted to a round table (Plin. *Ep.* v. 6. 36. Mart. xiv. 87. Sidon. *Ep.* i. 11. Serv. *ad* Virg. *Æn.* i. 698.); otherwise called SIGMA.

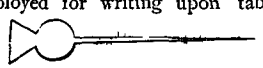
STIG'MA (*στίγμα*). Literally, a mark made by puncture; whence, a brand, or mark *pricked* into (*scriptum* and *inscriptum*, Quint. vii. 4. 14. Sen. *Ben.* iv. 37.), or *stamped* upon (*impressum*, Pet. *Sat.* 105. 11.), the *forehead* of a slave (Id. 103. 2 and 4.), convicted of thieving, running away, &c. A single letter, such as F, for *fur*, might in some cases be deemed sufficient for the purpose; but the last passage cited from Petronius expressly mentions an entire word, if not a sentence, in large letters covering the face.

2. A mark pricked into the arm of conscripts (Veg. *Mil.* i. 8. Id. ii. 5.) after they had been approved as capable of military duty, in order that they might be called out when required; and likewise upon labourers employed in the state factories to prevent them from deserting their employments, atnd accepting work from other mas ers. (Impp. Arcad. et Honor. *Cod.* 11. 9. 3.) The same was sometimes pricked on the hand. Imp. Zeno, *Cod.* 42. 10.

STIGMAT'IAS (*στιγματίας*). A slave marked with the *stigma*. Cic. *Off.* ii. 7.

STIGMO'SUS. (Pet. *Sat.* 109. 8.) Same as the preceding.

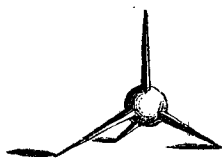
STIL'US or STYL'US (*γραφίς*). An instrument made of iron or bone (Isidor. *Orig.* vi. 9.), pointed at one end, but having a broad flat blade at the other (Sympos. *Ænigm.* 1.), and employed for writing upon tablets



covered with a thin coat of wax (Plaut. *Bacch.* iv. 3. 79. and 91.). The point served for tracing the letters, and the flat end for making corrections by smoothing over the surface of the wax so as to obliterate the writing, whence the expression *vertere stilum* (Hor. *Sat.* i. 10. 72.) means to erase or correct the composition. Scholars generally trace the word to the Greek one, *στῦλος*, a *pillar*; but as the best Latin autho-

rities spell it with an *i* instead of *y*, and the Latin penult is short, while the Greek one is long, it is more probable that it comes from στέλεχος, a *stalk*, which is also one of the meanings of the Latin *stilus* (Columell. xi. 3. 46. v. 10. 2.).

2. *Stilus cæcus;* the spike of a caltrop, which was placed upon the ground, so that it would be concealed



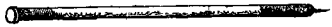
by herbage, while it effectually disabled cavalry from advancing. (Hirt. *B. Afr.* 31. Sil. Ital. x. 414.) The example is from an original.

3. The pin or index of a sundial (Mart. Capell. vi. 194.); otherwise called GNOMON, under which an example is given.

4. A bronze needle, or sharp-pointed rod, employed for destroying maggots and insects in fruit trees. Pallad. iv. 10. 20.

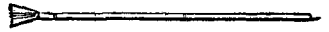
5. A wooden probe employed in the kitchen garden for inoculating the seed of one plant into the pithy stalk of a different species. Columell. xi. 3. 53.

STIM'ULUS (κέντρον). A *goad* or stick with an iron prick at the end, employed for driving animals, oxen,



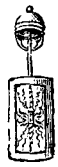
horses, mules, and slaves. Tibul. i. 1. 10. Columell. ii. 2. 26. Sil. Ital. vii. 702. Plaut. *Most.* i. 1. 54.) The example is from a terra-cotta at Velletri, after Ginzrot.

2. *Stimulus cuspidatus rallo.* A goad with a spud (*rallum*) affixed to one end, which was employed by the



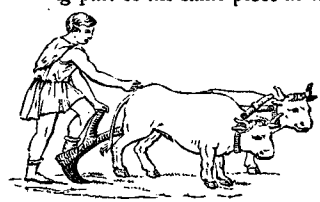
ploughman in cleansing the ploughshare, as the point was for driving his oxen. Plin. *H. N.* xviii. 49. § 2. The example is from an Etruscan bronze.

STI'PES (στύπος). A round stake fixed in the ground (Festus *s. v.*); as a land mark (Ov. *Fast.* ii. 642.); as a stay for tethering other things to (Id. iv. 331. Suet. *Nero*, 29.), or for supporting them, as in the annexed example from the column of Trajan, which represents the manner in which the soldiery piled their helmets and shields when engaged upon field works, making fortifications, &c.



2. A stake set up for practising recruits at their exercises (Mart. vii. 32.); same as PALUS.

STI'VA (ἐχέτλη). The *plough-staff*, or handle of a plough; consisting, in its simplest form, of a single upright branch (Varro, *L. L.* v. 135.), forming part of the same piece as the



plough-tail (*buris*), which the ploughman held in his left hand to guide the machine, or pressed down to make the share penetrate the ground, in the manner shown by the annexed example, from a Roman bas-relief; which also graphically illustrates such expressions as *stivæ pœne rectus innititur* (Columell. i. 9. 3.); *stivæ innixus* (Ov. *Met.* viii. 218.); *stivam premens* (Id. *Fast.* iv. 826.). Other plough-staffs, upon a more improved plan, are exhibited under the words ARATRUM and BURA.

STLA'TA. A particular kind of sea-going vessel (Aul. Gell. x. 25. Auson. *Ep.* xxii. 31.), constructed with an unusual breadth of beam, and lying low upon the water (Fes-

tus *s. v.*); characteristics which are not sufficiently apparent on any ancient monuments to afford a trustworthy example.

STOL'A. A female robe, which constituted the characteristic feature in the attire of a Roman matron, as the *toga* did in that of the male sex (Pet. *Sat.* 81. 5. Compare Cic. *Phil.* ii. 18, though in the latter passage the reading has been controverted). It was a tunic made very full, and sometimes with long sleeves; at others with short ones, fastened down the fleshy part of the arm with clasps, but put on as an *indumentum* (Senec. *Vit. B.* 13.), over the chemise (*tunica intima*), and fastened with a double girdle (*succincta*, Enn. *ap.* Non. p. 198.), one under the breast, and the other over the hips, so as to produce an ample display of small irregular folds (*rugæ*, Mart. iii. 93.) when compressed by and drawn through its ligatures. Thus far the *stola* does not materially differ from the outer tunic usually worn by the Roman ladies. But what constituted its distinguishing feature was an appendage termed *instita*, the special character of which is investigated under that word, and appears, together with the garment to which it was attached, to be exemplified by the long train depending behind, and covering the back part of the feet of the annexed figure, from a painting in the Thermæ of Titus, supposed to personify Veturia, the mother of Coriolanus.

2. (στολή). The Greeks made use of the term in a more general sense, applying it to any kind of robe worn by men as well as women; and in this they were followed by the elder Latin writers. Ennius *ap.* Non. *s. v.* p. 537.

3. A long and loose flowing tunic worn by musicians (Varro, *R. R.* iii. 13. 3.), and possessing considerable resemblance to the female robe described above, for it was of considerable length, and made much wider at bottom than at the top, so that it would trail on the ground behind, as if there were an *instita* attached to it. The illustration, from a statue of Apollo in the Vatican, will establish the above-mentioned affinity, and thus account for the name; though it was more commonly termed *palla citharœdica*.

4. At a later period, a robe worn by certain priests (Apul. *Met.* xi. p. 257.); probably of a similar character to the last example.

STOLA'TA. Wearing the robe of a Roman matron (Pet. *Sat.* 44. 18.), as described and illustrated s. STOLA, 1.; particularly as indicative of a chaste and virtuous female (whence *pudor stolatus*, Mart. i. 36.), because women of abandoned character, or who had been divorced on the ground of adultery, were not permitted to wear that article of attire.

STOR'EA and STO'RIA. A covering or a mat, made of rushes or string. Cæs. *B. C.* ii. 9. Liv. xxx. 3. Plin. *H. N.* xv. 18. § 1.

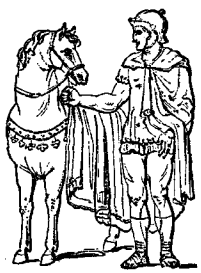
STRA'GULUM (στρῶμα). A general term for any thing which is spread out or over something else, to make an under coverlet for lying upon; more particularly applied to the articles used for laying over the mattress of a sleeping bed (Cic. *Tusc.* v. 21. Varro, *L. L.* v. 167. Senec. *Ep.* 87.); or a bier upon which the corpse is laid out (Pet. *Sat.* 42. 6. Id. 78. 1.); in all which passages the term is used to distinguish

the under sheet or blanket upon which the body reposes, as contradistinct from the upper one, or coverlet (*operimentum, opertorium*), thrown over it.

2. (ἐπίβλημα.) A *caparison* for riding horses (Mart. xiv. 86.); placed under the padsaddle (*ephippium*), or used instead of it, and consisting of the furred skin of some wild beast, such as the lion or tiger (Virg. *Æn.* viii. 553. Sil. *Ital.* v. 148.), of sufficient size to cover nearly the whole body of the animal (Virg. *l. c.*), like the sheep-skins of our heavy cavalry, and the example above from a Greek coin; or without the fur, and then

made of leather covered over with scale armour (Virg. *Æn.* xi. 770.), like the present example from the Theodosian column, which exactly resembles in its outline the caparisons now used in our light cavalry regiments.

STRA'TOR (ἀναβολεύς). A soldier who acted as military groom, or equerry to the emperor, and to a consul or prætor in the Roman armies (Ulp. *Dig.* i. 16. 4.); it being his duty to purchase cavalry horses for the service of the commander (Ammian. xxix. 3. 5.), as well as to saddle them, lead them out, and assist the officer in mounting (Id. xxx. 5. 19. Spart. *Caracall.* 7.), as stirrups were not brought into use until a very late period. The illustration represents an equerry of this description, holding the emperor's horse, from the column of Trajan. He wears the military



cloak, *paludamentum*, thus indicating that his rank was considerable. Other examples are frequently represented on the triumphal arches and columns, both with and without this cloak, though always in military costume; but civilians of rank and fortune also kept servants who performed the same duties, and went by the same designation.

STRE'NA. A present which the Romans were accustomed to send to one another on a festal day, or clients to their patrons, and citizens to the emperor; more particularly on the calends of January, as a *new year's gift*. Festus *s. v.* Suet. *Aug.* 57. Id. *Cal.* 42.

STRIA (ῥάβδος, ξυστρίς). The *flute* of a column, including the list or fillet between two channels, as well as the channel itself. Vitruv. iii. 5. 14. Id. iv. 4. 2.

STRIATU'RA (βάβδωσις). The *fluting* of columns. (Vitruv. iv. 3. 9.) STRIA.

STRIA'TUS (ῥαβδωτός). *Fluted*, like a column. Vitruv. vii. 5. 3.

STRIGILE'CULA (στλεγγίδιον). (Apul. *Flor.* ii. 9. 2.) Diminutive of

STRIG'ILIS (στλεγγίς, ξυστρίς). A *strigil* or *scraper*, employed in Greece and Italy for scraping off the moisture and impurities thrown out upon the surface of the skin by the heat of the vapour bath, or the violent exercise of the palæstra. (Cic. *Fin.* iv. 12. Suet. *Aug.* 80. Pers. v. 126.) It was made of iron or bronze, with a handle, into which the hand could be inserted (*clausula*), and a curved blade (Mart. xiv. 51.) hollowed into a channel (*tubulatio*), down which the moisture and perspiration would flow as in a gutter (Apul. *Flor.* ii. 9. 2.). When used, the edge was lubricated with a few drops of oil (*unctus*, Juv. iii. 262.) to prevent abrasion of the skin. The example, which possesses all the properties enumerated, is copied from an original of bronze, discovered at Pompeii, together with three others, upon a ring, which also held an oil flask (*ampulla*), and a shallow pan with a handle (*scaphium*); the whole as mentioned by Plautus (*Pers.* i. 3. 44.). The method of using it is shown by the woodcut *s.* ALIPTES.

2. (ὀτεγχύτης.) A surgical instrument for introducing lotions into the ear (Celsus. vi. 7. Plin. *H. N.* xxv. 103.); which may be readily imagined to have received the name from being formed with a hollow channel down its length, like that of the scraper above described.

STRO'MA (στρῶμα). (Capitol. *Ver.* 4.) A Greek word, corresponding with the Latin STRAGULUM; which see.

STROPHIA'RIUS. One who makes and sells *strophia*. Plaut. *Aul.* iii. 5. 42.

STROPH'IOLUM. Diminutive of STROPHIUM. A small chaplet or twisted band for the head. Plin. *H. N.* xxi. 2. Tertull. *Cor. Mil.* 15.

STROPH'IUM (στρόφιον). A sash, or rather scarf (*mitra*), twisted or rolled up into a long, round, and even form (*tereti strophio*, Catull. lxiv. 65. στρογγύλη ζώνη. Hesych.), and fastened round the bust close under the breast, to serve as a support to the bosom for young women who had attained their full development. (Cic. *Fragm.* ap. Non. *s. v.* p. 538. Catull. *l. c.*). It was not flat, nor was it worn next the skin, like the bosom band (*mamillare*), but over a little tunic or chemise (*tunicula*), as is clear from a passage of Turpilius (*ap.* Non. *l. c.*), in which a girl is introduced lamenting the loss of a letter that she had deposited *between* her chemise and *strophium* — *inter vias epistola cecidit mihi, Infelix, inter tuniculam et strophium quam collocaveram* — and precisely as exhibited by the annexed figure, from a statue believed to represent a young Doric female, dressed for the foot-race (compare Pausan. v. 16. 2., who there describes a costume of exactly the same character as the one here shown). A similar appendage is frequently met with on statues and other representations of Diana, the huntress, which is unaccountably mistaken for the *chlamys*. We may also infer from these peculiar instances, that it was not intended as a contrivance for compressing the form artificially, nor worn by all females, but only by those whose figures, or active habits of life, rendered such an assistance necessary.

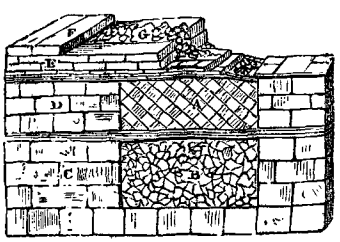
2. A wreath worn round the head, Virg. *Cop.* 31., where it is made of roses; see the wood-cuts *s.* CORONA, 10. and 11.

3. The cable of an anchor. Apul.

Met. xi. p. 250. ANCORALE, and wood-cut *s. v.*

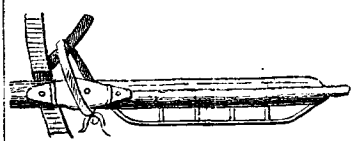
STRUC'TOR (τραπεζοποιός). A slave whose duty it was to arrange the several dishes of each course upon the trays (*fercula*, Serv. *ad* Virg. *Æn.* i. 704.), and place them in proper order in the dinner-basket (*repositorium*, Pet. *Sat.* 35. 2.); sometimes also to take upon himself the office of carver (Mart. x. 48. Juv. v. 120.), and to set out in a tasty manner, or construct in artificial devices, the fruits and delicacies of the dessert. Lamprid. *Elag.* 27.

STRUCTU'RA. Generally, the putting together of things in regular order; whence the term is specially applied to designate *masonry*, or the constructive arrangement of stones in a wall. (Vitruv. ii. 8. Plin. *H. N.* xxxvi. 51.) Six different styles are enumerated in the practice of the Roman and Greek architects, each presenting a distinct pattern to the eye, as exhibited in contrast by the annexed engraving; viz. 1. *reticulata*,



reticulated, which has a chequered pattern, like the meshes of a net, A; 2. *cæmentitia antiqua* or *incerta*, irregular masonry of stones, not squared nor cut into any certain form, B; 3. *isodomum*, ashlar, of large stones, and in which all the courses are of the same height, C; 4. *pseudisodomum*, also ashlar, and of large stones, but in which the courses are of different relative heights, D; 5. *emplecton*, in which both the outside surfaces of the wall are formed of ashlar, E, bound together by girders, F, and the central part filled in with rubble, G; 6. *diamicton*, which is the same as the last, without the girders.

STRUPPUS (τροπός, τροπωτήρ). A twisted thong of leather, or cord, by which the oar is fastened to its thowl (*scalmus*). (Vitruv. x. 3. 6.

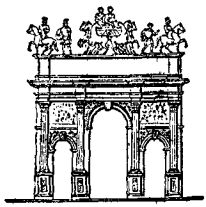


Liv. *ap.* Isidor. *Orig.* xix. 4. 9.) The contrivance is explained by the annexed wood-cut, which exhibits the manner of fastening the oars in the Mediterranean galleys of the 16th century.

2. The thong of a palanquin (*lectica*), (Gracchus, *ap.* Gell. x. 3. 2.); by which the conveyance was attached to its carrying-pole (*asser*), as an oar is to its thowl. It was fastened down (*deligatus*) to the shafts (*amites*), like the back-band of a

cart, and the carrying-pole passed through it; which raised and supported the carriage by resting on the shoulders of the bearers, in the manner represented by the annexed engraving, which exhibits the mode of transporting a palanquin in China. Although the illustration is not from a genuine Greek or Roman model, little doubt will be felt that the contrivance employed by those nation was the same, if reference be made to the wood-cut *s.* PHALANGARII, which exhibits the same object applied in a very similar manner to the transport of a butt of wine.

STYLOB'ATA or -ATES (στυλοβάτης). A *stylobate* or *pedestal;* upon which a column, or row of columns, is raised, in order to lengthen or give an extra elevation to them. (Vitruv. iv. 3. 3. and 5. Varro, *R. R.* iii. 5. 11.) A separate stylobate is sometimes placed under each column, as in the annexed example, representing the arch of Septimius Severus; at others a long continuous one is constructed, upon which the whole range rests; as in the illustration *s.* PRONAOS.



STYLUS. See STILUS.

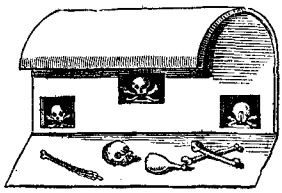
SUA'RIUS (ὑοβοσκός). A *swineherd* (Plin. *H. N.* viii. 77.); a *pig-dealer* (Id. xxi. 7. Inscript. *ap.* Orelli. 2672.).

SUAVIL'LUM or SAVIL'LUM. A sort of sweet cake, made with flour, eggs, cheese, and honey. Cato, *R. R.* 84.

SUBARMA'LE. An article of clothing, the precise nature of which is not satisfactorily ascertained. Some suppose it to be so termed from passing under one shoulder (*armus*), like an *exomis* (see the wood-cut *s. v.*); others from being worn under the body armour (*arma*), like the equestrian statue of N. Balbus (see the wood-cut *s.* LORICA, 2.), and many of the soldiers on the triumphal arches and columns. Mart. Capell. v. 136. Spart. *Sev.* 6. Vopisc. *Aurel.* 13.

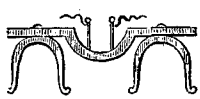
SUBCENTU'RIO. An adjutant to the centurion, by whom he was selected to watch over and protect his superior in the dangers of the field. Liv. viii. 8.

SUBGRUNDA'RIUM. A place where infants who died before they had cut their teeth were deposited; for it was not customary to burn them at that tender age. (Fulgent.



s. v. p. 560. Compare Plin. *H. N.* vii. 15. Juv. xv. 139.) The illustration is from a work on the antiquities of Cadiz, by Jo. Bapt. Suarez, which also accounts for the peculiarity of the term, by showing that the deposits were arranged, like swallows' nests, under a projecting roof or eaves (*sub-grunda*).

SUBJUG'IUM (μέσαβον). The *under-yoke;* a wooden frame fastened



underneath the yoke (*jugum*), at each of its extremities, by a bolt, or a leathern thong (*lorum subjugium*, Cato, *R. R.* lxiii. Id. cxxxv. 5.), which rested upon the animal's neck, and encircled it like a collar, as exhibited by the annexed example, from an ancient MS. of Hesiod. (Vitruv. x. 3. 8. Hesiod. *Op.* 469. Callim. Gram. *ap.* Procl. *ad l.* μέσσαβα βοῦς ὑποδύς.) When the yoke itself was formed with two curvatures at its extremities, as was frequently the case (see the example *s.* JUGUM), there would be no necessity for these additional collars; but their object was to enable the carter, or ploughman, to distribute the work between two animals of unequal powers in a proportion suitable to the strength of each, by making the point of draught farther removed from the centre on one side than on the other, which would throw the most work upon the animal nearest to

the pole (Vitruv. *l. c.*), and could be easily effected by shifting one of the collars nearer to, or farther from it.

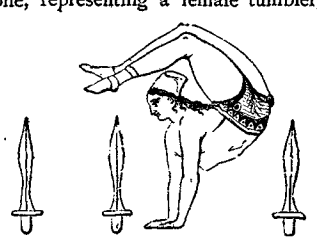
SUB'LICA. A *pile* driven into the earth, or into the ground under water, for the purpose of raising some other superstructure upon it. Liv. xxiii. 37. Vitruv. iv. 3. 2.

SUBLICI'US. Made of wood, and supported upon piles. See PONS, 3.

SUBLIGA'CULUM (διάζωμα). A cloth fastened round the waist, then passed through or between the thighs, and fastened under the fork. (Non. *s. v.* p. 29.), to answer the purpose of drawers, like that worn by itinerant tumblers in our own streets, as shown by the annexed example, from a small figure in the Collegio Romano. It was also worn upon the stage, as a safeguard against any casual or indelicate exposure of the person. Cic. *Off.* i. 35.

SUB'LIGAR. (Mart. iii. 87. Juv. vi. 70.) Same as the preceding.

SUBLIGA'TUS. Wearing the *subligar;* of men, as shown by the preceding example; of women (Mart. vii. 67.), as shown by the annexed one, representing a female tumbler,



from a fictile vase of Italo-Greek manufacture.

SUBMIN'IA. A garment mentioned by Plautus (*Epid.* ii. 2. 48.) in a catalogue of female apparel. Probably, only a name in vogue at his day, descriptive of a reddish tint (*minium*) with which it was dyed.

SUB'SCUS. A *tenon*, in carpentry, joinery, &c.; that is, the end of a piece of wood or metal cut or moulded into a certain form, to be received into a hole of corresponding size and shape, called a mortise (*securicula*), for the joining of both together. Vitruv. x. 5. 2. Id. iv. 7. 4.

SUBSEL'LIUM. A moveable *bench* or *form* supported upon legs, but without any back, and of sufficient length to contain several persons upon it at the same time (Celsus, vii. 26. 1. Varro, *L. L.* v. 128.); especially used in places where a number of people are assembled together; in a dining-room (Suet. *Terent.*); auction-room (Id. *Cal.* 39.); senate-house (Cic. *Cat.* i. 7. Suet. *Claud.* 23.); for the judges, lawyers, suitors, and witnesses in a court of justice. (Cic. *Vat.* 14.

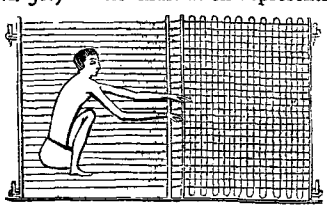
Rosc. Am. 6.) The example is from an original of bronze found in the baths of Pompeii.

2. In the theatre, amphitheatre, or circus (Plaut. *Amph. Prol.* 65. Id. *Pœn. Prol.* 5. Suet. *Aug.* 43. and 44.), a line of seats encircling the interior of the edifice (*cavea*), and rising in tiers or steps one over the other, as explained and illustrated *s.* GRADUS, 3.

SUBSTRUC'TIO (ἀνάλημμα). A wall, pier, buttress, or any work of like nature, constructed underground as a foundation (Vitruv. vi. 11. 5.); or above ground as an underprop to support a superincumbent structure (Liv. xxxviii. 28. Dionys. iii. 69.); such, for example, as the elder Tarquin is reputed to have raised on the Capitoline hill, for the purpose of

forming a level platform as a site for the temple of Jupiter Capitolinus, some remains of which are still extant; or those on the side of the same hill facing the forum, which were executed by Q. Catulus as a support for the *tabularium* (Inscript. *ap.* Orelli, 3267.), and still remain exposed to view in a state of considerable preservation.

SUBTE'MEN or SUBTEG'MEN (*κρόκη, ἐφύφη*). The *weft* or *woof* in weaving; that is, the cross-thread which is passed alternately under and over those of the warp (*stamen*), to make a piece of cloth. (Varro, *L. L.* v. 113. Plin. *H. N.* xi. 28. Ov. *Met.* vi. 56.) The illustration represents

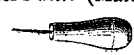


an Egyptian in the act of inserting the weft into the warp upon a frame stretched on the ground. Though more like mat-making than weaving, it exhibits the object and process distinctly, as a part of the warp, on which he sits, is seen by itself, while the other half is already interlaced by the weft loosely inserted and not driven up close by the batten.

SUBU'CULA. The innermost tunic, made of woollen (Suet. *Aug.* 82.), and worn next the skin under the regular outer one (Hor. *Ep.* i. 1. 95.), which then was specially designated *indusium* or *supparus*, according to the style in which it was made. Varro, *L. L.* v. 131. Id. *ap.* Non. *s. v.* p. 542.) It had long sleeves, which the outer one had not, and was worn by both sexes, though some scholars confine it to the male attire, contrary to the express testimony of Varro (*l. c.*), by whom it is also enumerated amongst the articles of female dress. It is very clearly exhibited on the annexed figure from a marble bas-

relief; and two terra-cottas of the Museo Borbonico (xiv. 37.) represent a male and female both draped in a very similar manner, with two tunics, the underneath one in both cases having long sleeves.

SU'BULA (*ὄπεας*). A leather-closer's and shoemaker's *awl*. (Mart. iii. 16. Columell. vi. 5.) The example



is copied from a sepulchral stone, found on the Via Cassia, and bearing an inscription which testifies that it was erected in memory of the wife of a worker in leather (*sutor*).

SUBUL'CUS (*συβώτης, ὑφορβός*). A *swineherd*. Varro, *R. R.* ii. 4. 20.

SUCCI'DIA. Pork salted or cured, like our *bacon* and *ham*. Varro, *L. L.* v. 110. Id. *R. R.* ii. 4. 3.

SUCCINC'TUS (*ὑποζώστος*). Wearing a girdle round the tunic, low down under the ribs (from the Greek *ὑπόζωμα*, which signifies the diaphragm or midriff). The object of this was not simply to keep the dress closely adjusted to the figure, but to enable the wearer to shorten it by drawing up the skirts through the belt in order to leave the lower extremities free and unembarrassed by drapery; consequently the usage of the term invariably indicates that the person to whom it is applied is en-

gaged in active or violent exercise. Thus, the huntress Diana is appropri-

ately equipped in a succinct tunic (Ov. *Am.* iii. 2. 31. Id. *Met.* x. 536.), as in the annexed example from a terra-cotta lamp; the running footman who preceded his master's carriage (*cursor*, Mart. xii. 24.); the slave who waited at table (Pet. *Sat.* 60. 8. and wood-cut *s.* PINCERNA); the tutelary spirits (LARES. Pers. v. 31. and wood-cut *s. v.*); and the ministers who slaughtered the cattle at a sacrifice. (Ov. *Fast.* iv. 413. Prop. iv. 3. 62., add wood-cuts *s.* HOSTIA.) Female figures which have the tunic adjusted in this way are furnished with two girdles, a *cingulum* above, and the *succingulum* below, as shown by the example annexed; but male ones, with a very few exceptions, and those mostly of Phrygian and other Asiatic races, have only the lowest one, like the next illustration.

2. *Succinctus gladio, pugione, cultro*, &c. Wearing a sword, dagger, knife, &c., attached to a belt or girdle, encircling the diaphragm, or just over the loins, as exhibited by the annexed figure from a painting of Pompeii. Auctor. *ad Herenn.* iv. 52. Cic. *Phil.* xiii. 16. Liv. vii. 5.

SUCCING'ULUM (ὑποζώνιον). A girdle or a belt, worn low down the figure, just round the diaphragm, as explained and illustrated under the preceding word. Plaut. *Men.* i. 3. 17.

SUCCOLLA'TUS. Literally, carried on the neck and shoulders. (Suet. *Otho.* 6. Varro, *R. R.* iii. 16. compared with Virg. *Georg.* iv. 217.) But the verb *succollare* is specially used to describe the method of carrying a palanquin (*lectica*, Suet. *Claud.* 10.), and other heavy loads, which was effected by the aid of a pole (*asser*, *phalanga*), resting on the shoulders, and from which the weight

to be carried was suspended, in the manner represented by the annexed illustration from the column of Trajan. The principle upon which it was applied to the transport of a palanquin is explained and illustrated *s.* STRUPPUS, 2.

SUC'ULA. A *capstan*; for drawing weights, constructed upon the same principle as the modern ones. Vitruv. x. 2. 2. Cato, *R. R.* xii. and xix.

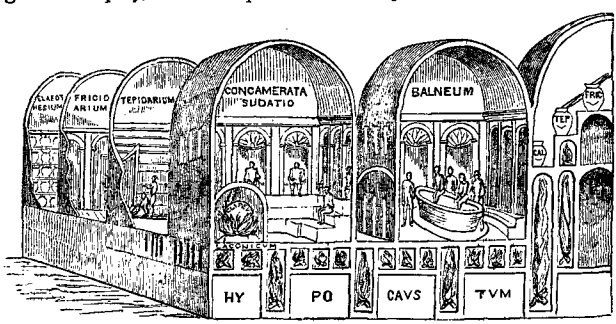
SUDA'RIOLUM. Apul. *Apol.* p. 491. Diminutive of

SUDA'RIUM (καψιδρώτιον). A cloth or handkerchief carried about the person or loose in the hand, to wipe perspiration from the face, and perform the same services as the modern *pocket-handkerchief*. (Quint. vi. 3. 60. xi. 3. 148. Suet. *Nero*, 48. Catull. xii. 14. xxv. 7.) It is carried in the left hand of a statue belonging to the Farnese collection, and supposed to represent a Roman empress,

a portion of which is here engraved upon a scale sufficiently large to show

that the object does not form part of the general drapery, but is a separate handkerchief carried in the hand, as modern females carry theirs.

SUDA'TIO, -ATO'RIUM. The *sudatory* or sweating-room in a set of baths (Senec. *V. B.* vii. 7. Id. *Ep.* 51.), which was heated by flues arranged under the flooring (*suspensura*), and sometimes also constructed in the walls of the chamber, when it was specially termed *sudatio concamerata* (Vitruv. v. 11. 2.), as in the annexed example, representing a set of baths, from a painting in the Thermæ of Titus, in which the warm-water bath (*balneum*) and the sudatory form two separate rooms. But when both these departments, the water and the vapour bath, were comprised in a single chamber (*caldarium*), then the central part of it, between the two

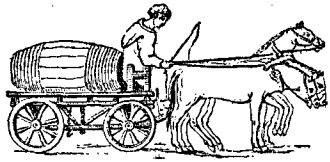


extremities, formed the sudatory, as explained *s.* CALDARIUM, 1.

SUFFI'BULUM. A large oblong square piece of white cloth placed over the head, and fastened by a brooch (*fibula*) under the chin; worn by the Vestals (Festus *s. v.*), and priests (Varro, *L. L.* vi. 21.), at the sacrifice. The annexed figure, representing the Emperor Trajan offering a sacrifice to Mars, from a bas-relief now inserted into the arch of Constantine, exhibits a piece of drapery so similar to the one described, that if it be not actually the *suffibulum* in question, it will at least afford a good proximate idea of the character it bore, and manner in which it was adjusted.

SUFFLA'MEN (ἐποχεύς, τροχοπέδη). A *break* or *drag-chain* for locking the wheel of a carriage or a cart, to prevent it from running upon the horses in steep declivities. (Juv. viii. 148. Prud. *Psych.* 417.) It is seen underneath the carriage part of the annexed cart, just in advance of the hind-wheel, though not very distinctly, in consequence of the minute scale of the drawing; but in the

original monument, which is a sepulchral bas-relief, found at *Langres* in



France, two chains are distinctly seen, one with a ring, the other with a hook at the end, to lock round the felloe between two of the spokes, and thus stop the revolution, or, as it were, make a *fetter* for the wheel, which is the literal meaning of the latter Greek word bracketed above.

SUGGES'TUM or SUGGES'TUS. In a general sense, any elevated place made of earth, stones, &c., but especially a raised platform on which orators stood to address a

concourse (Cic. *Tusc.* v. 20.), generals to harangue their troops (Tac. *Hist.* i. 55., wood-cut *s.* ALLOCUTIO), or magistrates sat to hear causes (Liv. xxxi. 29.), &c. The illustration, from a bas-relief, represents Trajan sitting on an elevated stage of the kind described, to receive the submission of a Parthian king.

2. In a wine and oil cellar. Cato, *R. R.* 154. Same as CALCATORIUM.

SUGGRUNDA'RIUM. See SUBGRUNDARIUM.

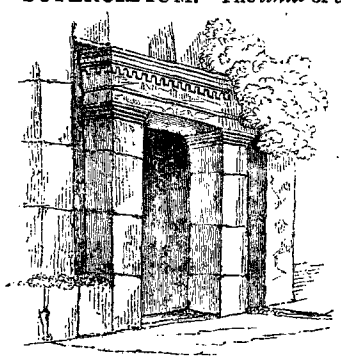
SUI'LE. A *piggery*, containing a number of separate sties (*harœ*). Columell. vii. 9. 14.

SU'MEN. The *udder* of a sow; a favourite dish amongst the Romans; considered to be in perfection if the animal was killed one day after farrowing, and before the teats had been sucked. Plin. *H. N.* xi. 84. Plaut. *Curc.* ii. 3. 44. Mart. xiii. 44.

SUOVETAURI'LIA (*τριττύα*). A purificatory sacrifice, consisting of three animals, the pig, sheep, and

bull, which were conducted in solemn procession round the spot or concourse requiring purification, and then slain. (Cato, *R. R.* 141. 1. Varro, *R. R.* ii. 1. 10. Liv. i. 44.) It is exhibited by the annexed illustration from a Roman bas-relief; and other compositions representing the same subject contain a numerous band of instrumental performers, accompanying the ceremony.

SUPERCIL'IUM. The *lintel* of a



doorcase (Vitruv. iv. 6. 2. and 4.),

which stretches from the top of one doorpost (*postis*) to the other, and over the doorway, like an eyebrow over the eye. The example represents a stone doorway to one of the houses at Pompeii.

SUPERFICIES. Literally, the upper part of anything; or that which is placed over anything; as the roof of an edifice (Plin. *H. N.* xxxiv. 7.); or the entire elevation above the ground on which a building stands (Liv. v. 54. Cic. *Att.* iv. 1.); whence the following special senses are derived.

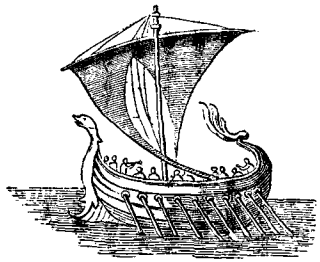
1. (ὄγκος.) A mask, with a wig

and bonnet arranged in a pyramidal form on the top of the head, like the roof of a house, or the Greek letter Λ (λαβδοειδές. Jul. Poll. iv. 133.), and having a hunch or protuberance at the back (*caput gibberum.* Varro, *ap.* Non. p. 452). It was usually worn by tragic actors in order to increase their stature, and give a corresponding altitude to the upper part of the figure, which the high boot (*cothurnus*) did to the lower extremities; and is exhibited by the annexed example, from a painting representing a tragic scene at Pompeii, in which both the penthouse form of the *superficies* and the protuberance behind are distinctly delineated.

2. (λύχνου ἐπίθεμα, πινάκιον, δίσκος.) The uppermost member of a lamp-stand (*candelabrum*), upon which the lamp was placed; usually consisting of a small flat circular dish or tray, as shown by the annexed example, from an original of bronze found at Pompeii, and indicated by the last

two of the Greek names bracketed above. Plin. *H. N.* xxxiv. 6. Jul. Poll. x. 115. vi. 109.

SUP'PARUM and -US. A sail which only had one sheet (*pes.* Isidor. *Orig.* xix. 3. 4.), so that it must have resembled in form the latine sail now so common in the Mediterranean, or the figure of an inverted triangle, with its base attached to the yard, as in the annexed example, from a Pompeian painting. It was particularly employed when great expedition was required, or the wind slack (Isidor. *l. c.* Lucan. v. 428.); and as the upper part of the sail in such cases is the one which catches what air there is astir, as Seneca



remarks with regard to the *supparum* (*Ep.* 77.), it seems highly probable that the figure here introduced, which has the broadest part upwards, really exhibits the model in question. It was, moreover, hoisted as a *topsail*, over the *velum* or mainsail (Stat. *Syvl.*

iii. 2. 27. *summis adnectite suppara velis.* Compare Lucan. *l. c.* Senec. *Herc. Æt.* 698.); though not so represented in the painting from which the present illustration is copied. But this circumstance, which at first might appear to involve a contradiction, and to negative the conjecture hazarded respecting the name and character of the very peculiar sail under observation, will not present any difficulty to those who are conversant with the principles of composition uniformly followed by the artists of the Greek and Roman schools, both sculptors and painters. Their sole object being to give a prominent interest to the human figure, and not, like the modern artists, to produce a faithful copy of the localities and accessories belonging to the scenes or actions they represented, it was usual with them to neglect the truthfulness of representation in their back-grounds, accessories, and subordinate parts of the composition, merely indicating the time, place, or circumstances of the action by a few conventional signs, expressing the ideas they wished to convey, and which would be readily recognized by the majority of spectators. Thus the picture from which our illustration is selected represents the desertion of Ariadne, whose person forms the principal object in the foreground, stretched upon the earth in an agony of grief at the moment of discovering the flight of her lover. The ship is just in the offing; and the artist has ingeniously contrived to express the haste with which the faithless hero escaped, by merely placing on his vessel two sails of the kind which seamen hoisted when they wished to press their craft with the utmost expedition through the water.

2. A banner stretched upon a cross-tree (Festus, *s. v.*), affixed to an upright shaft, like the *vexillum* and *labarum* (Tertull. *Apol.* 16.); for each of which it is only a more recent name.

3. An article of the *indutus* in female apparel (Afran. *ap.* Non p. 540.), made of linen and worn over the *subucula* (Varro, *L. L.* v. 131.), and made with a short and tightish sleeve, which covered the fleshy part of the arm from the shoulder to the elbow-joint. (Lucan, ii. 363. *Suppara nudatos cingunt angusta lacertos.*) There are no passages which prescribe its length; but the other objects expressed by the same term naturally lead the imagination to a short vest, which sets upon the upper part of the person, as a topsail above the mainsail, or a banner on the top of its shaft, like the annexed figure, from a bas-relief found at Herculaneum, and the one introduced *s.* SUBUCULA.

SUPPEDA'NEUM (ὑποπόδιον). (Isidor. *Orig.* xx. 11. 8. Lactant. iv. 12.). A *foot-stool;* same as SCABELLUM or SCAMNUM.

SUPPLEX. One who supplicates

in a kneeling posture, or with his knees bent under him (*sub* and *plico*), as the annexed figure of a German captive supplicating Trajan, from the column of that emperor. Virg. Cic. &c.

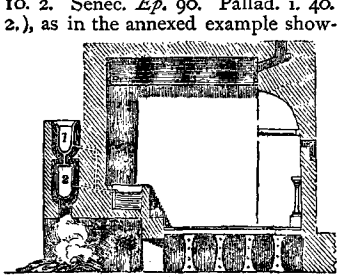
SUPPLICA'TIO. A praying upon the bent knees, or in a kneeling posture, as contradistinguished from the erect one (*precatio*), in which the Romans usually offered up their prayers.

2. The *supplicatio* was also a solemn public thanksgiving offered to the

gods, when all the temples were thrown open, and the statues of the deities brought out and placed upon couches for the people to worship, which, it may be presumed from the term, was done by kneeling down before them. Liv. Cic. &c.

SUPPOSITI'TII. *Substitutes;* the name given to gladiators substituted in he room of others who had been defeated or killed. Mart. v. 24.

SUSPENSU'RA. In general, any building or flooring raised from the ground by being supported upon arches, pillars, or piles; and especially applied to the flooring of a bath-room, when it is suspended over the flues of a furnace upon low pillars in order that the warm vapour may circulate freely under it (Vitruv. v. 10. 2. Senec. *Ep.* 90. Pallad. i. 40. 2.), as in the annexed example show-



ing the section of a bath-room, discovered in an ancient Roman villa at Tusculum, in which the floor of the room is supported upon tubular tiles, themselves hollow and perforated down the sides to admit the vapour.

SU'TILIS. Belonging to any thing which is sewed or stitched together; as

1. *Corona sutilis.* (Plin. *H. N.* xxi. 8. Mart. ix. 91.) A chaplet of flowers sewed together. See CORONA, 11.

2. *Thyrsus sutilis.* (Auct. *Priap.* xix. 3.) A thyrsus which has the head concealed in a wreath of ivy leaves. See HASTA, 7.

3. *Cymba, navis sutilis.* (Virg. *Æn.* vi. 414. Plin. *H. N.* xxiv. 40. Varro, *ap.* Gell. xvii. 3. 2.) A boat or larger vessel covered with hides or papyrus, stitched over it. See CARABUS.

4. *Domus sutilis.* (Val. Flacc. vi. 81.) A Scythian tent, made of skins sewed together, and fixed upon waggons, which transported it from place to place.

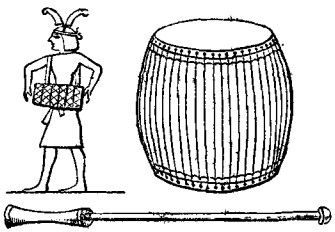
SU'TOR (*ῥάπτης*). A *leather-closer* (Plaut. *Aul.* i. 1. 34. *Ib.* iii. 5. 39. Cic. *Fl.* 7.); that is, one who sews leather with an awl (*subula*) and a bristle (*seta.* Isidor. *Orig.* x. 263. xii. 26. xix. 34. 1.); the particular kind of work being often pointed out by a distinguishing epithet, as *sutor crepidarius* (Sempron. Asell. *ap.* Gell. xiii. 21. 3.); *sutor caligarius* (Inscript. *ap.* Grut. 649. 1.) &c.

SUTRI'NA (*σκυτεῖον*). A leather-closer's or a shoemaker's shop. Plin. *H. N.* x. 60. xxxv. 37.

SYMPHO'NIA (*συμφωνία*). The *harmony* of many voices or instruments concerted together, as contra-distinguished from *cantus,* the *melody* of a single voice or instrument. Cic. *Cœl.* 15.

2. (*δοπτρόν βυρσοπαγές.*) A *long drum,* or *barrel drum,* made by a hollow cylinder of wood or copper, with a skin strained over both its ends, and beaten by a pair of drum-sticks (*virgulæ*) on both sides at once. (Isidor. *Orig.* iii. 21. 14.) It was used as a military instrument by the Egyptians (Prudent. *adv. Symm.* ii. 527.); and by the Parthians (Plut. *Crass.* 23.); but not by the Greeks or Romans, though it appears upon a bas-relief published by Licetus (*De gemmis anulorum*), slung round the drummer's neck by a broad belt, in the same position as it is borne by the figure on the left side of the illustration, which is copied from an Egyptian painting. The right-hand figure exhibits a copper drum, also Egyptian, from an original found at Thebes; and the bottom one, a wooden drum-stick, from the same country, now preserved in the mu-

seum at Berlin. The marks on the sides of the drums, along and across their barrels, show the cords which braced up the skins. The knob at



the end of the drum-stick is formed for being covered with leather wadded underneath; and the shape of the handle distinctly proves that it was to be used as one of a pair intended for striking a drum placed in a horizontal position, similar to the one carried by the figure immediately above it. Burney expresses an opinion that a drum of the kind described was not an ancient invention (*Hist. of Music*, i. 116.), mainly induced by not having met with any representation of it in works of art; but the example of Licetus was not known to him, and those engraved above had not been discovered when he wrote. Scholars, moreover, and lexicographers, are inclined to regard the term *symphonia* as one of doubtful Latinity, in the sense here ascribed to it, because it is thought that the Latin language affords no positive authority for such usage of an earlier period than that of Prudentius and Isidorus. Celsus, however (iii. 18.), applies the term most distinctly to some kind of musical instrument used in conjunction with cymbals, and intended to make a very great noise, for which none more appropriate than the drum could be suggested; and the word would bear a similar interpretation in a passage of Pliny (*H. N.* ix. 8.), where it is united with the hydraulic organ; though in that instance a different interpretation may be preferable. At all events, it is certain, from the specimens introduced above, that the barrel drum was used in very early times by the Egyptians, and, in consequence, that it could not have been unknown to the Romans, who would naturally invent or adopt some name by which to distinguish it. If that name was not *symphonia*, what was it? Assuredly not *tympanum;* for that word expresses an object of very different form, though somewhat allied in character, as is clearly and accurately distinguished by Isidorus, who says that the *tympanum* had its skin strained over one face only, like a tambourine, or a kettle-drum (*Orig.* iii. 21. 10. *corium ex una parte extentum*), but the *symphonia* over two surfaces (*Orig.* iii. 21. 14. *ex utraque parte pelle extenta*).

SYMPHO'NIACI. Musicians who sang or played a piece of music in concert. The name was specially conferred upon young slaves educated as choristers, for the purpose of entertaining their masters at the dinner-table (Cic. *Mil.* 21.); and to a band of musicians employed on board ship to keep the rowers in stroke, by singing or playing the naval chaunt (*celeusma*), or to make signals and transmit commands by the sound of music. Cic. *Div. Verr.* 17. Ascon. *ad l.*

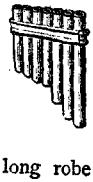
SYMPOS'IUM (συμπόσιον). A Greek word, and properly descriptive of the manners of that people. (Cic. *Fam.* ix. 24.) It signifies a *wine-party* or drinking-bout, which took place after the meal, and to which other guests besides those who partook of the repast were frequently invited to come and join the convivial part of the entertainment. At these parties, the company of dancing and singing girls, as well as drinking to a considerable extent, was indulged in by the youth of Greece. Becker, *Charicles*, *Excurs.* ii.

SYNTHESI'NA. (Suet. *Nero*, 51.) Same as

SYN'THESIS (*σύνθεσις*). A dress worn by the Romans at their meals (Mart. v. 79.); but not at other times, nor in public, excepting during the Saturnalian festival, when the whole city was engaged in the feasting and gaiety of a modern carnival. (Mart. xiv. 1. and 141.) It is impossible to ascertain the characteristic peculiarities distinguished by the term; but the bas-reliefs and paintings which exhibit people at meals, represent them with the upper part of the figure quite naked, or more usually clothed in a loose ungirt tunic, either with short or long sleeves; the legs and lower half of the body being folded in a loose piece of drapery, which is sometimes also raised as a mantle over the shoulders, as shown by the wood-cuts *s.* ACCUBO and LECTUS TRICLINIARIS. Possibly these two articles together, the *indumentum* and the *amictus*, constituted a *synthesis*; which is more consonant to the primitive meaning of the term, and analogous to its other senses, than any single piece of drapery would be; for all of them have reference to a combination of several things; as, the various pieces which compose a table-service (Stat. *Sylv.* iv. 9. 44.); a medicinal mixture compounded of different ingredients (Seren. Sammon. xxx. 578.); a wardrobe or entire suit of clothes. (Scæv. *Dig.* 34. 2. 39.)

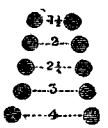
SYN'TONUM. (Quint. ix. 4. 142.) A musical instrument, supposed to be the same as, or similar to, the SCABILLUM.

SY'RINX (*σῦριγξ*). The Greek name for the pastoral pipe invented by Pan, and formed of reeds or canes of several unequal lengths joined together, as in the annexed example, from a statue found at Pompeii. By the Romans it was termed *arundo*, or *fistula*.



SYR'MA (*σύρμα*). A long robe trailing on the ground; more particularly worn upon the tragic stage (Juv. viii. 229.) by actors who performed the parts of divine or heroic personages, as in the annexed figure, representing the character of Hercules, from a group of actors on a marble bas-relief. It was intended to give grandeur and dignity to the person, and conceal the unsightly appearance of the high-soled tragic boot (*cothurnus*) at the back of the actor.

SYS'TYLOS (*σύστολος*). Close columned; a term employed by the ancient architects to designate an intercolumniation of only two diameters apart, as shown by the second line of the annexed diagram, which exhibits at one view the relative distances of the five different systems of intercolumniation in use amongst them. Vitruv. iii. 2.



T.

TABEL'LA (*πινάκιον*, *σανίδιον*). In a general sense, any small flat board; whence the following specific usages are derived.

1. A small tablet made of wood, with a raised margin round the edges, which was covered with sand, or with a coat of wax, and used by schoolboys as a slate, or for writing on with a metal point (*stilus*). (Plin. *H. N.* xxxiv. 19. Ov. *A. Am.* i.

437. iii. 469.) The example is from a Pompeian painting.

2. A small, or, as we should say, cabinet picture on *panel*, as contradistinguished from a painting on canvas, or upon a wall. (Cic. *Fam.* vii. 23. Suet. *Tib.* 43. Juv. xii. 100.); and which might be hung up with a nail on the sides of a room, or over the door, in the manner shown by the annexed illustration, from a painting at Pompeii.

3. A small votive tablet, which used to be hung up in the temples, and before the statue of a divinity, as a grateful acknowledgment by persons who had escaped from any calamity or accident, such as shipwreck, &c., or who had been cured of some malady by the miraculous interposition, as it was believed, of the deity to whom the acknowledgment was made. (Hor. *Sat.* ii. 1. 33. Cic. Ov. Tibull. Juv. &c.) These tablets contained a rude representation of the supposed miracle, with an inscription recording the circumstances attending it, similar to what is now commonly seen in Roman Catholic churches; or a mere portraiture of the member saved or restored, executed upon a marble slab, and dedicated in gratitude to the protecting power, as shown by the illustration, from a specimen found at Rome, and supposed, from the inscription, to have been dedicated to Hygeia, the goddess of health, by an individual who had arrived safe from a long journey, or who had escaped some disease or accident in the feet.

4. A small tablet employed in voting at the Comitia and in courts of justice. (Cic. *Fl.* 39. Senec. *Ben.* iii. 7. Suet. *Aug.* 33. Cæs. *B. C.* iii. 83.) At the Comitia, two of these tablets were delivered to the voter, one marked with the letters U. R. for *uti rogas*, *i. e.* I vote as you propose; the other, with the letter A, for *antiquo*, *i. e.* I vote for the old law, as exhibited by the annexed example, from a coin of the Cassian *gens*, which represents the voter dropping his tablet into the basket (*cista*). But in a court of justice three tablets were given to the judges; one marked with the letter A, for *absolvo*, I acquit, or not guilty; the other with C, for *condemno*, I condemn, or guilty; and the third with N. L., for *non liquet*, it is not clear, which was tantamount to the verdict of "not proven," in Scotch law.

5. *Tabella absolutoria.* The tablet of acquittal, marked with the letter A, as explained in the last paragraph. Suet. *Aug.* 33.

6. *Tabella damnatoria.* The tablet which expressed a verdict of guilty, marked with the letter C, as explained in paragraph 4. Suet. *Aug.* 33.

7. A small gaming-board; but of what precise description, or for what particular game, is not ascertained. Ov. *A. Am.* iii. 365. Id. *Trist.* ii. 481.

8. A small fan (Ov. *Am.* iii. 2. 28. Id. *A. Am.* i. 161.), made by stretching a piece of linen over a square frame with a handle attached to it; but the only remaining representations of ancient fans on the fic-

tile vases and Pompeian paintings, are made of feathers and lotus leaves, as explained and illustrated *s.* FLABELLUM.

9. *Tabella liminis.* The leaf of a wooden door; which was made, like our own, out of a number of separate slabs. Catull. xxxii. 5. and JANUA.

10. A booth, made of boards, and erected by the candidates at the Comitia for the reception of their voters, to shelter them from the heat of the sun or moisture of the atmosphere. Varro, *R. R.* iii. 2. 1.

11. A particular kind of pastry, so termed from being made in a flat square mould. Mart. xi. 31.

TABELLA'RIUS (γραμματόφορος, βιβλιοφόροι, Polyb. *Fr.* 38.) A letter-carrier, or special messenger, by whom the correspondence of a private individual, or the government despatches, were conveyed to the friends of the former or to the employers of the latter; but not a postman, in our sense of the word, for the ancients had no such convenience as a public post. (Cic. *Phil.* ii. 31. Id. *Fam.* xii. 12. xv.

17.) The illustration is from a sepulchral bas-relief, with the inscription TABELLARIUS underneath.

TABELLIO. A notary, employed in drawing out legal documents; a name which came into use under the Empire, and designates a similar employment to that of the SCRIBA under the republic. Cod. Theodos. 9. 19. 1. Ulp. *Dig.* 48. 19. 9. Capitol. *Macrin.* 4.

TABER'NA. Literally, a hut formed with planks (*tabulæ*), the earliest style of building amongst the Romans (Hor. *Od.* i. 4. 13. Ulp. *Dig.* 50. 10. 183. Festus *s. Adtubernalis*); thence—

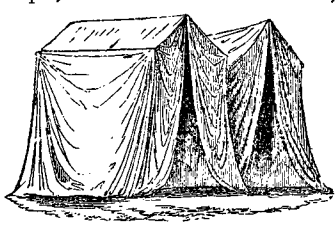
2. A *shop* for the sale of retail commodities (Cic. Varro, Suet. Juv.); so named, because in old Rome, the shops consisted for the most part of boarded stalls projecting from the houses, or raised under the colonnades which surrounded the market-places. Subsequently, however, as wealth and commerce increased, the ground-story of the rows of houses, and even palaces, in a street, were appropriated for shops, and let out to separate tradesmen, like those round our Royal Exchange, and many of the great mansions in continental towns. In the majority of cases, the shop had no communication with the rest of the house, the tenant merely occupying it for the purpose of his trade, and dwelling himself elsewhere; but some few houses, of a respectable class, have been discovered at Pompeii, in which the shop has an entrance from its back, into the habitable parts of the mansion, and these are reasonably believed to have been in the occupancy of the persons who dwelt on the premises, and who are, in consequence, supposed to have been wealthy tradesmen. The general appearance of a Roman shop, as uniformly exhibited by the numerous examples remaining at Pompeii, resembled those of our butchers and fishmongers, being entirely open in front, with the exception of a low wall, forming the counter, and were closed by wooden shutters at night. They are mostly comprised in a single room, without any other convenience; though in some instances a small back parlour and other appurtenances are added. The annexed illustration represents an elevation

restored of six shop-fronts at Pompeii; and the ground-plan of the

house of Pansa, at p. 248, which also contains the plan of several shops, numbered 1—7, will afford a distinct idea of the usual manner in which they were laid out, both when connected with and separated from the dwelling-house.

3. *Taberna deversoria* and *meritoria*, or simply *taberna*. A *wine-shop*, by the road-side, for the convenience of travellers. (Vitruv. vi. 5. 2. Varro, *R. R.* i. 2. 23. Plaut. *Men.* ii. 3. 86. Val. Max. i. 7. ext. 10.) The Roman landlords whose estates abutted on any of the public roads, were in the habit of erecting buildings of this kind, in which they retailed the produce of their estates; and a very similar practice obtains at the present day amongst the Tuscan nobility of Florence, where a small window is frequently seen by the side of the principal entrance to many of the great palaces, from which the steward retails to the townspeople the produce of his master's vintage.

TABERNA'CULUM. A *tent*; properly speaking, made with planks, like a booth or wooden hut (*taberna*, Festus *s. v.*), and covered with skins or canvas, as in the annexed example, from the column of Antoninus,

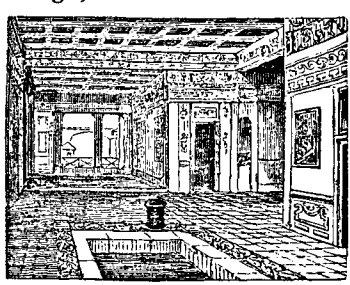


in which the boarded roof is distinctly apparent; but the term is also used more indiscriminately for any kind of tent, merely stretched upon cords, and without any woodwork, whether erected by the soldiery or by individuals for their own use. Cic. *Verr.* ii. 5. 12. Id. *Brut.* 9. Tac. *Hist.* v. 22.

TABERNA'RIUS. A *shopkeeper*. Cic. *Fl.* 8. Id. *Fam.* viii. 6.

TABER'NULA. (Suet. *Nero*, 26.) Diminutive of TABERNA.

TABLI'NUM and TABULI'NUM. One of the principal apartments in a Roman house, immediately adjoining the *atrium* and *fauces* (Festus *s. v.* Vitruv. vi. 3. 5. and 6.), which was used in early times to contain the family archives (Plin. *H. N.* xxxv. 2.), and as an eating-room in a town-house. (Varro, *de Vit. P. R. ap.* Non. p. 83.) In most of the houses at Pompeii, there is observed an apartment situated between the *atrium* and *peristylium*, with two narrow corridors (*fauces*) on each of its flanks; the relative position of which is shown on the plan of the house of Pansa, at p. 248., where it is marked D; and an interior elevation of a similar apartment, in the house of the Dioscuri, is exhibited by the annexed illustration. The part immediately in front of the drawing is the floor of the *atrium*, with a portion of its *impluvium*; the dark and open recess occupying the left half of the middle ground is the *tablinum*, with the colonnade of the *peristylium* showing through; and the small door on the



right of it is the *faux*, which also opens upon the peristyle at its further extremity. It will be observed that this apartment is entirely open at both ends, so as to permit a continuous view through the two principal

divisions of the house; but these ends were closed, when desired, by movable screens or partitions of wood (*tabulæ*), as is evident from there being a separate passage at the side, for the purpose of affording communication between the atrium and peristyle, which would not be required if the *tablinum* permitted a thoroughfare always through it. The name will thus be derived from *tabula;* probably in allusion to the partition with which it was closed, as Varro seems to insinuate (*l. c.*); though Pliny and Festus (*ll. cc.*) suggest another motive, viz. the registers and archives (*tabulæ rationum*) deposited in it.

TAB'ULA (πλάξ, σανίς, πίναξ). A *plank* or *board;* whence the following special applications :—

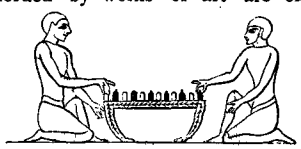
1. A bench, or form, made of boards (Hor. *Sat.* ii. 1. 86.), as in the annexed example, from a painting

of Pompeii.

2. A *dice-board,* or slab on which the dice were cast when playing a game of chance (Juv. i. 90. Senec. *Tranq.* 14.); and which, it is probable, was likewise used in

mixed games of chance and skill, the dice which determined the nature of the move being cast upon a separate slab, and the move, as at backgammon, then made in the gaming-board (*abacus*) with the piece. The annexed example is from an original of marble in the museum of the Collegio Romano, which bears neither markings nor divisions upon it, to adapt it for use in a game of skill; but the inscription upon it, which runs thus—"Give over when you are beaten, you don't know the game, give place to one who does," evidently expresses that its employment was connected in some manner with a game of skill, and not of mere chance, at which no kind of knowledge would be requisite.

3. *Tabula latruncularia.* A board or table upon which the *ludus latrunculorum* was played (Senec. *Ep.* 117.); a game which had a certain resemblance to our draughts. The annexed illustration shows the table and pieces, with two Egyptians at play, but the exact manner in which its surface was divided is not known, as no original has yet been discovered; and the representations afforded by works of art are only



delineated in profile, like the one annexed, so that no details can be seen. But there is good reason to believe that the pieces were moved in parallel lines; consequently, that the board was not divided into squares, like our chess-board. Sometimes, however, the table was made double, one side being fitted for the *ludus latrunculorum,* the other for the *ludus duodecim scriptorum* (Mart. xiv. 17.); and thus *tabula* also means a backgammon-board (Pet. *Sat.* 33. 2.), with divisions as described and illustrated *s.* ABACUS, 2.

4. A board or plank for a game played by the Roman boys during the Saturnalian festival, with walnuts (Ov. *Nux.* 77. Mart. v. 84.), and probably with balls, which the objects in the next illustration seem intended for. The game was played

in the following manner. A number of nuts were disposed upon the ground at certain intervals from one another, in front of a plank supported underneath by a stone, or some other object, which caused it to rest in a

slanting position. From the top of this a single nut was then let off by the player, which ran down the inclined plane, and captured all those it happened to strike against. The process is very clearly expressed by the annexed illustration, from a Roman bas-relief in the collection at Ince Blundell.

5. A board covered with wax or sand, which the Roman school-boys used for writing their exercises, or working their problems upon (Hor. *Sat.* i. 6. 74. Pet. *Sat.* 46. 3.), as exhibited by the annexed figure, from a bas-relief in terra-cotta, representing a Roman youth with the *bulla* round his neck, his tablet on his knees, and his box of books (*capsa*) on the ground beside him. Hence the term *tabula* is also applied to any kind of writing; as, for example, an account-book, catalogue, advertisement, legal or testamentary document, marriage settlement, or anything inscribed upon a waxed tablet. Cic. Varro, Hor. Liv. Tac. Cæs. Ov. Plin.

6. A picture painted upon *panel*, as contradistinct from one on canvas or in fresco. (Quint. vi. 1. 32. Cic. *Verr.* v. 55. Plin. *H. N.* xxxv. 37.) These were set in frames of marble or wood, and thus let into the wall (Plin. *H. N.* xxxv. 10.), whence the name *tabula* is sometimes used to designate a *picture-frame.* (Id. xxxv. 45.) The illustration exhibits a portrait upon the easel, and enclosed in a frame, as described.

7. A votive tablet (Hor. *Od.* i. 5. 13.); as described *s.* TABELLA, 3.; the diminutive form being most frequent in this sense, and the most appropriate, as it expresses the mediocrity of size and execution peculiar to such productions.

8. A tablet used for voting at the Comitia and in courts of justice (Cic. *Phil.* ii. 8.), as described and illustrated *s.* TABELLA, 4.; the diminutive form in this sense being the more usual and appropriate.

9. *Tabulæ* (στολίδες), the long parallel folds or plaits into which a loose garment naturally forms itself as it depends from the shoulders or waist (Tertull. *Pall.* 1 and 5.); and which received the name from the resemblance they bear to that of a series of boards lapping over each other in a wooden building. See CONTABULATIO, and the illustration there introduced.

TABULA'RII. Notaries, accountants, registrars, and keepers of public documents and archives (*tabulæ*) are included under this title. Senec. *Ep.* 88. Capitol. *M. Anton.* 9. Ulp. *Dig.* 43. 5. 3.

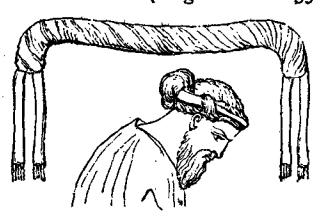
TABULA'RIUM. A *record-office*, in which archives, registers, and public or private documents (*tabulæ*) were kept; sometimes a separate edifice constructed for the purpose (Cic. *Arch.* 4.), like the one under the capitol at Rome (Inscript. *ap.* Grut. 170. 6.), of which extensive remains are still in existence; or

very commonly attached as an appurtenance to a temple and other public buildings (Liv. xliii. 16.); or formed in a room of a private house Paul. *Dig.* 32. 1. 90. TABLINUM.

TABULI'NUM. See TABLINUM.

TÆ'DA or TE'DA (δαΐς). A species of pine-tree producing a great quantity of resinous matter; thence a *pine-torch*, made out of slips cut from a part of the tree into which the resinous matter was artificially made to accumulate, and which was particularly employed in marriage ceremonies and processions. (Ov. Virg. Prop.) The illustration is from a marble bas-relief, in which it is carried by Hymen; and it will not fail to be observed that it is formed by small scales of bark, in the pattern of a fir cone, and not of wattled laths or twigs, like the FAX.

TÆ'NIA (ταινία). Strictly, the flat fringed end of the ribbon (*vitta*) that was twisted round the woollen flocks of a sacred fillet (*infula*), and which formed a band at each of its extremities for fastening the fillet round the head (Virg. *Æn.* vii. 352.



tænia vittæ. Serv. *ad* Virg. *Æn.* v. 269. *vittæ extremitas*), as will be understood from the annexed illustration, representing at the top a woollen fillet, with two *tæniæ* at each end, from a fictile vase, and the head of a priest with the ligature round it, from a marble bas-relief, underneath.

2. The flat band or ribbon which fastened together the two ends of a chaplet, wreath of flowers, or honorary crown (*corona*), and which were left to float, like streamers, at the back of the neck, as in the annexed example from a bust of Antoninus. Ennius *ap.* Fest. *s. v.* Virg. *Æn.* v. 269. Serv. *ad l.*

3. A flat band, or *bandeau*, worn round the head, for the purpose of keeping the hair in a set form of arrangement, as exhibited by the annexed bust from a bronze statue found in Herculaneum. (Mart. xiv. 24.) But the reading of the passage is not free from uncertainty.

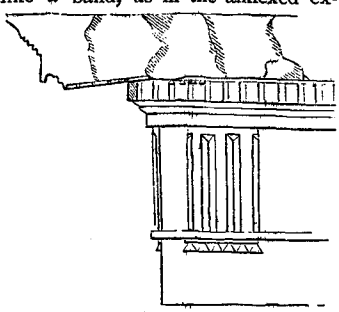
4. The Greek name for a *bosom-band* worn by young girls under the dress and next the skin. (Apul. *Met.* x. 225. Anacreont. xxii. 32.) Same as FASCIA PECTORALIS, under which term the object is described and illustrated.

5. A *breast-collar* for draught horses (Apul. *Met.* ix. 184.); as in the

annexed example from a terra-cotta lamp.

6. In architecture, the fillet which separates the Doric frieze from the architrave (Vitruv. iv. 3. 4.); running along the whole line of the architrave

between the triglyphs and *guttæ*, like a band, as in the annexed example from a Doric entablature of the theatre of Marcellus at Rome.



TÆ'NIOLA (ταινίδιον). Diminutive of TÆNIA. Any small band or tie. Columell. xi. 3. 23.

TALA'RIS. Reaching to the ankle joints, or heels. See TUNICA.

TALA'RIA (πέδιλα, Hom. *Il.* 24. 340.) Sandals with wings affixed to the sides near the ankle bone (*talus*); attributed by the artists and poets to Mercury (Virg. *Æn.* iv. 239.), Perseus (Ovid. *Met.* iv. 666.), and to Minerva. (Cic. *N. D.* iii. 23.) The illustration is from a figure of Mercury painted at Pompeii, in which the sole, and ligatures by which the wings were attached to the foot, are clearly delineated.

TALEN'TUM (τάλαντον). The Greek name for a pair of scales (*libra*), whence the term was transferred to the object weighed; and as it was an early practice to weigh out the sums of money to be paid, the *talent* came to signify a definite weight in money, as well as other commodities; varying, however, in different states of Greece, and at different periods of her history. The Attic talent of money contained six thousand drachmas, worth about 243*l.* 15*s.* of our money; the Attic talent of weight was equal to about 57lb.; the Æginetan to nearly 82½lb. Rhemn. Fann. *de pond.* 37.

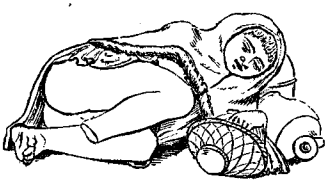
TA'LUS (ἀστράγαλος). The *pastern bone* of certain animals, which was employed by the ancients in various games of chance and skill, instead of a dice (*tessera*). The actual bone was frequently used; but imitations of it were made in other materials, especially of stone and bronze, of which metal the original of the annexed example consists. It had but four flat sides instead of six, the two ends being round, so that the bone would not stand upon either of them. The points were marked upon the four flat sides; 1 and 6 upon two opposite faces; 3 and 4 on the two others; 2 and 5 were not marked; but four *tali* were used together. The best throw, called *Venus*, was when each side presented a different number, as 1, 3, 4, 6. The worst one (*canis*), when all four numbers came up the same. In playing, they were cast from a box (*fritillus*), or simply from the hand, as exhibited by the wood-cut *s.* ASTRAGALIZONTES. Suet. *Aug.* 71. Senec. *Apocol.* s. f. Cic. *Div.* i. 13.

2. In the human race, which has no pastern joint, the *talus* is a small bone under the base of the tibia, just above the os-calcis, which lies rather backward in the foot, and is now called the astragalus in anatomy (Celsus, viii. 1. and 7.); but poets apply the term to the projecting base of the tibia, our *ankle*. Ov. *Met.* viii. 808.

TAP'ES, TAPE'TE, or TAPE'TUM (τάπης). Baize, or drugget of long napped wool (Plin. *H. N.* viii. 73.), used as tapestry for the walls of a room, carpeting for floors, coverlets for couches, chairs, or beds (Plaut. *Stich.* ii. 3. 54. Mart. xiv. 147. Virg. *Æn.* ix. 325., and wood-cuts *s.* AULÆA and SOLIUM 2.), and as capari-

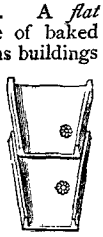
sons for horses, of richly-dyed colours instead of skin. (Sil. Ital. xvii. 64. Apul. *Met.* x. 224. Virg. *Æn.* vii. 277., and wood-cuts *s.* STRAGULUM.)

TEGIL'LUM. A very coarse and common kind of hood or cowl (Festus *s. v.*), which was used by fishermen, rustics, shepherds, &c., to cover their heads and shoulders in wet

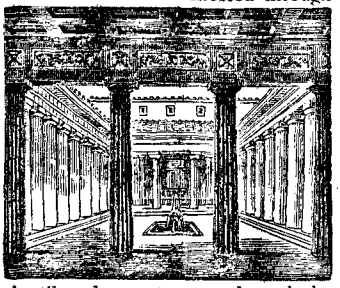


weather. (Plaut. *Rud.* ii. 7. 18. Varro *ap.* Non. *s. v.* p. 179.) The illustration represents a young fisherman asleep in his hood, from a statue found at Pompeii; and characteristically exhibits the form of the object designated by the term *tegillum*, which is a diminutive of *tegulum*, meaning literally a small roof; but it is made of better materials than usually employed for the purpose, if the account of Festus (*l. c.*) be true, that it was ordinarily composed of rushes.

TE'GULA (κέραμος). A *flat roofing-tile*, usually made of baked clay, but in very sumptuous buildings of marble or bronze, and sometimes gilt. (Plaut. *Mil.* ii. 6. 24. Cic. Terent. Ov. Plin. Liv.) The two sides were made to slope a little inwards, in order that the smaller end of one tile, when laid upon the roof, might fit into and overlap the larger end of another one below it; and also with raised edges, to prevent the rain-water from penetrating the lateral interstices, and to catch the sides of the ridge tiles (*imbrices*), placed over them in the manner shown by the wood-cuts *s.* IMBREX and IMBRICATUS. The illustration represents two *tegulæ*, of baked clay, with the maker's stamp upon them, from ancient originals.

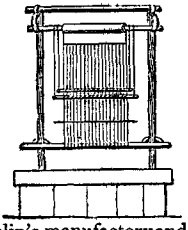


2. In the plural, *tegulæ* is often put for a tiled roof, as we say *the* tiles; but the expression *per tegulas* (Terent. *Eun.* iii. 5. 40. Cic. *Phil.* ii. 18. Aul. Gell. x. 15. 1.), ἐκ τοῦ τέγους (Ael. *V. H.* iii. 4), as descriptive of an entrance or exit effected through



the tiles, does not mean through the roof by displacing the tiles, but through the open space in the centre of an atrium or peristylium, enclosed by the tiled roof which covered the colonnade surrounding its four sides, as is clearly explained by the annexed restoration of an interior of one of the houses at Pompeii, showing the colonnade round the quadrangle, with the roof and tiles which cover it, and over them, in the background, three windows of the upper story.

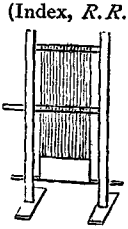
TE'LA (ἱστός and ἱστὸς ὄρθιος). A weaver's *loom*. (Ov. *Met.* vi. 576.) The earliest looms, and those most common amongst the Romans, were upright ones, such as are still used at



the Gobelin's manufactory and in India for making tapestry, and in Iceland

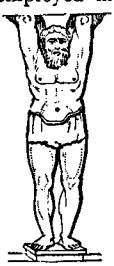
for weaving cloth. The illustration represents an Egyptian loom from a painting in the tombs, slightly restored on one of the sides, which had suffered in the original; but exhibiting most distinctly all the different parts enumerated by the Latin writers; viz. the cross piece or yoke (*jugum*) connecting the two uprights at the top; the cloth beam (*insubulum*) immediately under it, round which the cloth was rolled as the work progressed; the pair of treddles or leash rods (*liciatoria*), which are used to decussate the threads of the warp, so as to open a shed for the passage of the shuttle (*alveolus*), or the needle (*radius*), which convey the weft across it; below these is the reed (*arundo*), which is passed alternately over and under every thread of the warp, in order to separate the whole of them into two parcels for receiving the leashes (*licia*); and finally the yarn beam (*scapus*), to which the threads or yarns forming the length of the cloth are fastened. In this loom the web is driven from below upwards; in the following specimen it is driven downwards from above; but in both of them the weaver stood at his work instead of sitting.

2. *Tela jugalis.* The commonest and simplest kind of loom in ordinary use amongst the Romans (Cato, *R. R.* 10. and 14.), so termed because it had no cloth beam (*insubulum*), the yarns being merely attached to a yoke (*jugum*) on its top (Ov. *Met.* vi. 55.), as in the annexed example, representing Circe's loom in the Vatican Virgil. Schneider (Index, *R. R. Script. s.* TELA) considers that the *tela jugalis* is opposed to the upright loom, and that it designates a machine of similar construction to those now in use, in which the warp is spread in an horizontal direction, so that the weaver sat at his work instead of standing. But it does not appear that looms of that description were known to the Romans of Varro's day, for they are only alluded to by Artemidorus (iii. 36.) and Servius (*ad* Virg. *Æn.* vi. 14.), and no representation of the kind has been discovered in any of the ancient monuments; and, furthermore, it is reasonable to conclude that looms of the most ordinary description would be used in farmhouses, where they were only applied for making the commonest articles for the use of slaves; and in both the passages referred to from Varro, the *tela jugalis* is enumerated amongst the *instrumenta rustica.*



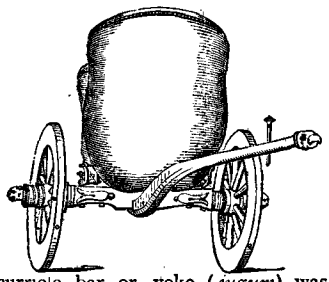
3. The *warp* (Virg. *Georg.* i. 285.); i. e. the series of strongly twisted threads or yarns, extended on a loom, into which the finer ones of the weft (*subtemen*) are woven to make a piece of cloth. The word is commonly accompanied by such epithets as *stans, recta, pendula* (Ov. *Met.* iv. 275. Id. *Fast.* iii. 819. Id. *Her.* i. 10.); all of which imply that the warp was fixed in a vertical position, and consequently upon an upright loom, such as is exhibited by both of the preceding illustrations.

TELAMO'NES (Ἄτλαντες). Muscular figures of men, employed in architectural elevations instead of columns, to support an entablature or a cornice, in the same manner as the female figures, or *caryatides.* (Vitruv. vi. 7. 6.) The annexed example represents a support of this kind from the *tepidarium* of the Pompeian baths; and the illustration to that word will show the manner in which they were applied.



TE'MO (ῥυμός). The *pole* of a carriage, cart, or any sort of vehicle. (Virg. Ov. Juv. &c.) The pole was permanently fixed to the axle, in the

manner exhibited by the example from an ancient bronze car (*currus*) now preserved in the Vatican; and a



curricle bar or yoke (*jugum*) was bound on to its extremity by a thong (*cohum*), or by a bolt shot through it, which is seen in its place in the present illustration. When the horses were taken out, and the carriage put up, the yoke was removed, and the vehicle tilted on to its beam end, so that the pole would stand upright in the air, as described in the following passage, *erecto currum temone supinant.* Stat. *Theb.* iii. 414.

2. (*ἰστροβοεύς*). The beam or pole of a plough (Virg. *Georg.* i. 171.), which was fastened on to the bent end, or plough tail (*buris*), passed between the oxen, and bore the yoke by which they were attached at its extremity, as will be understood by

the annexed example, representing an Etruscan plough. Compare the wood-cut *s.* ARATRUM, 2. A A, which exhibits the same object upon a machine of more improved construction.

TEM'PLUM (*τέμενος*), in its primary notion, signifies a portion which is cut off; and especially with reference to an imaginary space in the heavens, marked off by an augur with his wand (*lituus*), in order to circumscribe a certain boundary, within which he took his observations on the flight of birds. Varro, *L. L.* vii. 7.

2. A piece of land separated and marked off by the augurs, with a certain solemn formula, to serve for religious purposes, but more especially for taking auguries. Varro, *L. L.* vii. 8. Cic. *Leg.* ii. 8. Liv. i. 6.

3. A temple or religious edifice raised upon the land, consecrated as above by the augurs; including also the sacred precinct which surrounded it. Cic. *Verr.* ii. 4. 43.

4. Any place or building which had been consecrated by an augur; as the *curia* (Liv. i. 30. Cic. *Dom.* 51.), the *rostra* (Id. *Vat.* 10.).

5. In architecture, *templa* are the *purlines* placed across the principal rafters (*canterii*) in the timber work of a roof, for the purpose of receiving the common rafters (*asseres*) on which the tiles (*tegulæ*) are laid. (Vitruv. iv. 2. 1.) See the wood-cut *s.* MATERIATIO, on which they are marked *gggg.*

TEN'SA or THEN'SA (*ἅρμα θεῶν.* Gloss. Philox.). A state car drawn by animals, upon which the statues of the gods were transported in solemn procession to the Circensian games (Festus *s. v.* Cic. *Verr.* ii. 7. 72. Suet.

Vesp. 5.); as contradistinguished from *ferculum*, which was carried on the shoulders of men. The illustration,

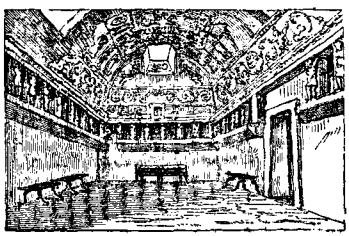
which is copied from a medal of Nerva, will serve to convey a notion of the general style and character of these vehicles; though it cannot be pronounced as a positive example of the *thensa*, yet no other name occurs so applicable to it as the above.

TENTIPEL'LIUM (καλάπους). Literally, that which stretches leather, whence a *shoemaker's last* (Festus *s. v.*), over which the leather is strained, as in the annexed example from a painting at Herculaneum. It is probable that this was only a colloquial term of the trade and common people; for Horace and the Digest use the word *forma* for the same object.

2. A cosmetic laid over the face for taking out wrinkles, by tightening the skin (Festus *s. v.*); which usage of the word, as well as the former one, has an air of colloquialism.

TENTO'RIUM (σκηνή). Strictly, a tent stretched upon cords (from *tentus*), as contradistinguished from *tabernaculum*, which was formed on a framework of wood. But that distinction is not strictly observed, and the term is applied to any kind of tent, either for military or civil purposes. Hirt. *B. G.* viii. 5. Suet. *Tib.* 18. Virg. *Æn.* i. 472., and wood-cuts *s.* PAPILIO and TABERNACULUM.

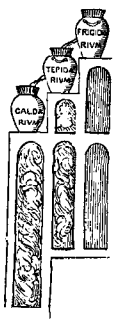
TEPIDA'RIUM or TEPIDARIA CELLA. A chamber in a set of baths kept at a moderate degree of temperature, in order to prepare the



body for the great heat of the sudatory or vapour bath, and to break the sudden transition after it before returning into the open air. (Celsus, i. 3. Vitruv. v. 10. 5.) The illustration represents the interior of the *tepidarium* in the baths at Pompeii. It adjoins the undressing-room (*apodyterium*), and the thermal chamber (*caldarium*), as directed by Vitruvius (*l. c.*), to which the door on the right hand gave admission, as will be perceived by referring to the general ground-plan of the building at p. 74., where it is marked C. It contains three bronze benches (*subsellia*) in the positions they were found when the excavation was made, and a brazier (*focus*) at the farther end for warming the atmosphere; but the *tepidarium* of the women's department (marked G on the general plan above referred to) was warmed by flues underneath. The walls all round are divided into recesses under the cornice by a number of male figures (*telamones*), which thus constitute a series of small closets, where the unguents and other necessaries used by the bathers were deposited. It is likewise believed that in a limited establishment, like that at Pompeii, the tepid chamber served also for the oiling-room (*elæothesium*, *unctorium*), to which the bather retired to be rubbed and scraped with the strigil, after the sweating bath. The small dark recess below the window contained an oil-lamp.

2. *Tepidarium*, sc. *ahenum* or *vas*. The boiler which contained the tepid water for supplying a set of baths. (Vitruv. v. 10. 1.) It was placed below the cold-water cistern (*frigidarium*), and above the hot boiler (*caldarium*), but communicating by a pipe with both, so that as the heated fluid was drawn off from the latter, the deficiency was supplied by an equal quantity already partially heated from the *tepidarium*, the vacuum thus occasioned being at the same moment filled up with cold water from the cistern above. Each of these parti-

culars, as well as the process itself, is exemplified by the annexed illustration, which exhibits all the three vessels, with the water flowing from them, and their relative positions in respect to the furnace, from a picture representing the interior of a set of baths painted on the wall of one of the apartments in the Thermæ of Titus at Rome.



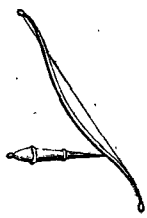
TER'EBRA (τέρετρον). Literally, a *borer;* applied as a general term to several different instruments used for boring holes in wood or other substances:—

1. A carpenter's *gimlet* (Isidor. *Orig.* xix. 19. 14. Celsus, viii. 3.), which makes fine sawdust (*scobis*) in the act of boring. (Columell. iv. 29.

15.) This was a very ancient invention, whence it was distinguished by the name of *terebra antiqua* (Columell. *l. c.*), and exactly resembled our own, as shown by the annexed example of an ancient gimlet, from Ginzrot.

2. An *auger,* which makes fine shavings (*ramenta*) instead of sawdust, in the act of boring (Columell. iv. 29. 16. Plin. *H. N.* xvii. 25.); an invention of later date, which was distinguished by the name *gallica terebra* (Columell. Plin. *ll. cc.*), and no doubt like our own.

3. (τρυπάνιον). A *bow-drill;* worked by the bow-string twisted round its handle, and used for piercing small holes in metal, stone, or gems (Plin. *H. N.* xxxvii. 76.), as it still is by our jewellers. Pliny ascribes its invention to Dædalus (*H. N.* vii. 57.), and agreeably to that tradition the example here introduced is lying on the ground beside the bronze heifer which that artist is forming for Pasephae, in a Pompeian painting.



4. (τρυπάνον). A *trepan,* used by surgeons for cutting out pieces of bone. Celsus, viii. 3.

5. A military engine, adapted for boring into the walls of a besieged town. Vitruv. x. 13. 7.

TERGI'NUM. A thong of leather used for scourging slaves (Plaut. *Pseud.* i. 2. 22.) by the LORARIUS, which see.

TERUN'CIUS, sc. *nummus.* The last and smallest division of the *denarius,* or silver coinage of the Romans, containing three-twelfths (*unciæ*), or one-fourth of the *as,* and thus equal in value to the copper *quadrans.* It seems incredible that so small an amount should ever have been coined in silver, though it is enumerated amongst the silver pieces. Varro, *L. L.* v. 174.

TESSEL'LA. Diminutive of TESSERA. A small cube of marble, stone, or composition, employed in making tessellated, vermiculated, and mosaic pavements. Senec. *Q. N.* vi. 31. PAVIMENTUM, 3. and 4.

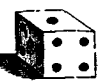
TESSELLA'RIUS. One who makes *tessellæ* for pavements. Cod. Theodos. xiii. 4. 2.

TESSELLA'TUS. *Tessellated;* applied to pavements (Suet. *Cæs.* 46.); see PAVIMENTUM, 3.

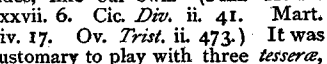
2. Applied to whips (Apul. *Met.* viii. p. 173.); see FLAGRUM, 2.

TES'SERA (κύβος). A square piece of stone or composition for making pavements. (Plin. *H. N.* xxxvi. 62. Pallad. i. 9. 5.) Same as TESSELLA.

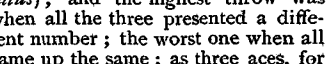
2. *Tessera lusoria.* A die or *dice*, for playing games of chance and skill, consisting of a small cube of ivory, bone, or wood, and numbered on the six sides, like our own. (Plin. *H. N.* xxxvii. 6. Cic. *Div.* ii. 41. Mart. xiv. 17. Ov. *Trist.* ii. 473.) It was customary to play with three *tesseræ*, which were cast out of a box (*fritillus*); and the highest throw was when all the three presented a different number; the worst one when all came up the same; as three aces, for instance. The example is from an original of ivory found at Herculaneum. Compare TALUS, 1.



3. *Tessera hospitalis* (σύμβολον). A *tally* or token of mutual hospitality and friendship; consisting of a small die, which was given by a host to his guest at the time of departure, when it was broken into two parts, each party retaining one-half, in order that if either of them or their descendants should again meet, they might recognize each other, and renew or repay their ancient family obligations. (Plaut. *Pœn.* v. 2. 86—93.) The example is from an original.



4. *Tessera frumentaria* and *nummaria.* A *voucher* or *ticket* given upon certain occasions by the magistrates to poor people, in exchange for which they received the quantities of bread, corn, wine, and oil, or sums of money inscribed upon it (Suet. *Nero*, 11. *Aug.* 40. 41.); or sometimes scattered in a largesse (*congiarium*) amongst the crowd by the emperors, or wealthy personages, for the purpose of courting popular favour. (Suet. *Dom.* 4.) These vouchers were at first small square tablets of wood, like the left-hand figure in the illustration, with the number of measures to be received marked upon them; but subsequently round balls were used like the right-hand figure, hollow inside, and having the quantity inscribed within them; or containing a written order for the object intended to be given away, when that consisted of some fancy article, instead of eatables or money. This order was payable on presentation at the magazine of the donor, and might be sold or transferred. (Suet. *ll. cc.* Juv. vii. 174.) Both the examples are from originals found in excavations; the manner of distributing them is shown in the woodcut *s.* CONGIARIUM.



5. *Tessera theatralis.* A *ticket of admission* to the theatre, or other place of public amusement (Mart. viii. 78.), distributed by the *duumvir*, and entitling the holder to a place at the representation. On it was inscribed the number of the seat, the division and row in which it was situate, and in some cases the title of the play to be performed, as in the annexed example, from an original found at Pompeii, in which the *Casina* of Plautus is announced for performance, and the place authorized to be taken is the eighth on the second tier of the third *cuneus.*

6. *Tessera militaris* (σύνθημα). A *billet*, or wooden tablet (Polyb. vi. 34.) with the watchword inscribed upon it, which was given out by the officers to their soldiers, in order that they might have a test for distinguishing friends from foes; it was also employed as a means by which the orders of the commander were distributed through the different divisions of an army. Liv. vii. 35. xxvii. 46. Veg. *Mil.* ii. 7. Virg. *Æn.* vii. 637. Serv. *ad l.*

TESSERA'RIUS. In the army,

the orderly who received the billet (*tessera*) containing the watchword or the order for action from the general, and who communicated it through the army. Tac. *Hist.* i. 25. Veg. *Mil.* ii. 7.

TESSER'ULA. Diminutive of TESSERA; a die for making pavements (Lucil. *ap.* Cic. *Or.* 44.), same as TESSELLA; a ticket or voucher (Pers. v. 74.), same as TESSERA, 4.; a tablet for voting at the Comitia (Varro, *R. R.* iii. 5. 18.), same as TABELLA, 4.

TES'TA (ὄστρακον, κεράμιον). A general name for any kind of vessel made of baked clay or earthenware (Plin. Virg. Hor. &c.); a tile (Vitruv. ii. 8. 19. TEGULA); a broken fragment of tiles or pottery. Ov. *Met.* viii. 661. Juv. iii. 270.

TESTA'CEUM. Made of tiles. Columell. i. 6. 13. Plin. *Ep.* x. 46. PAVIMENTUM, 6. SPICA.

TESTU and TESTUM. The lid of an earthenware vessel, and the vessel itself. Cato, *R. R.* 74. Ov. *Fast.* v. 510., and wood-cuts *s.* OLLA.

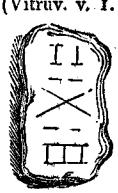
TESTUA'TIUM. Bread baked in an earthenware pan. Varro, *L. L.* v. 106.

TESTUDINEA'TUS or -DINA'TUS. Formed in the shape of a *testudo*, as applied to the roofs and *ceilings* of houses (Vitruv. ii. 1. 4. Columell xii. 15. 1.); see TESTUDO, 2.

TESTUDIN'EUS. Made of or decorated with tortoise-shell. Prop. iv. 6. 32. Juv. vi. 80.

TESTU'DO (χέλυς, χελώνη). In its primary notion, a tortoise; whence the name is given to a particular stringed instrument (Cic. *N.D.* ii. 57. Hor. *A.P.* 394.) forming a variety of the *lyra;* that is, when the simple lyre (see the wood-cuts *s. v.*), had been improved by the addition of a sounding bottom, over which the chords were drawn to increase the fulness of their tone. It was so termed because the idea was believed to have first occurred to Mercury, the fabled inventor of the instrument, upon his observing a tortoise-shell on the sands of Egypt, with the skin of the belly dried up into thin strings across it, which were found to emit different notes when tried with the fingers. (Serv. *ad* Virg. *Georg.* iv. 464.) Hence the form of the sounding-board was made to imitate the shell of a tortoise, as in the annexed example, which is carried by Mercury in a Pompeian painting. It was sounded with the fingers, and the *plectrum*, in the manner described and illustrated *s.* CANO, 2. The distinction above drawn, though doubtless an accurate one, is not, however, strictly observed, for the poets frequently apply the term indifferently to any stringed instrument, such as the *lyra* and *cithara*.

2. A ceiling formed by four sides, converging to a centre (Vitruv. v. 1. 6.), as distinguished from the vault (*camara*), and the dome (*tholus*); whence the name is also used to designate an apartment covered by a ceiling of the kind described. (Varro, *L. L.* v. 161. Cic. *Brut.* 22.) The form of the four sides rising to a point at the top is cleverly expressed by the two cross-lines in the centre of the annexed illustration, which are intended to represent the roof of an atrium, on a fragment of the marble plan of Rome, preserved in the Capitol.

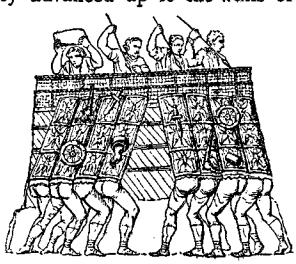


3. A shed formed of planks, covered with untanned hides, and placed upon wheels, so that it could be moved to any position required for the protection of the men while digging trenches and making their approaches up to the walls of a besieged town (Vitruv. x. 15. and 16. Cæs. *B. G.* iii. 42. and 40.); or for covering those who worked the battering-ram (*tes-*

tudo arietaria. Vitruv. x. 13. 2.) which is exhibited by the annexed

wood-cut, from a bas-relief on the arch of Septimius Severus.

4. A shed which soldiers formed over head with their shields to protect themselves from the missiles of the enemy, more especially whilst they advanced up to the walls of a



fortified place, in order to scale them. (Cæs. *B. G.* ii. 6. Tac. *Hist.* iii. 27. Id. iv. 23.) It was effected by raising the shields over the head and shoulders and fitting them closely under each other, so that the whole formed a compact covering like the shell of a tortoise, or the pent of a shed, over which everything would slide off without injuring the men below. (Liv. xliv. 9.) The pent was produced by the outer rank stooping whilst those before them gradually stood more and more erect. The whole of these details are clearly illustrated by the annexed wood-cut, which represents a body of Roman soldiers on the column of Antoninus, formed into a *testudo*, and advancing to the escalade of a German fortress.

TETRACHOR'DON (τετράχορδον). Literally, having four strings, and thus producing four notes (Capell. ix. 324.); a scale comprising two tones and a half, which formed the old Greek musical system. The water organ (*hydraulus*) is termed a tetrachord by Vitruvius (x. 8. 2.), when it had only four barrels.

TETRADO'ROS or -ON (τετράδωρος or -ον). Literally, of four hands' breadth; applied to bricks (Vitruv. iii. 2. 3.); see LATER, where the comparative sizes of ancient bricks are described and exemplified.

TETRADRACH'MUM (τετράδραχμον). A silver piece of the Athenian coinage, containing four drachms (*drachmæ*), and worth something less than 3*s.* 3*d.* of our money. (Liv. xxxiv. 52.) The example is

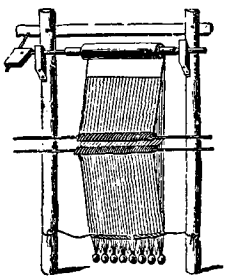
from an original drawn one-third less than the actual size.

TETRAPH'ORI sc. *phalangarii.* Porters who carried a load in a body of four, by means of a bearing pole (*phalanga*). Vitruv. x. 3. 7. See the illustrations *s.* PHALANGA and PHALANGARII, where the operation is performed by two men, and by eight, respectively.

TETRASTY'LOS (τετράστυλος). Having four columns; either situated in a straight line in front of an edifice (Vitruv. iii. 3. 7.), or at the four corners of a square in the interior (Id. vi. 3. 1., and wood-cut *s.* ATRIUM, 2.); whence *tetrastylon*, as a substantive, is used to designate an interior which has a row of columns disposed, like a peristyle (*peristylium*), round the four sides of a square. Capitol. *Gord.* 32. Inscript. *ap.* Grut. 124. 1.

TEXTOR, TEXTRIX (ὑφάντης, ὑφάντρια). A weaver, male and female, (Mart. xii. 59. Id. iv. 19.) The process of plain weaving was conducted in the following manner. The warp (*stamen*, *tela*), which consisted of a number of strongly-twisted threads or "yarns," was fastened to the cross-bar (*jugum*) forming the top of the

loom (wood-cut *s.* TELA, 2.), or to the cloth beam (*insubulum*), as in the annexed example. A stick or



reed (*arundo*) was then passed in and out between each alternate yarn, over one and under the other, in the same manner as the needle is used in darning, so as to divide the whole number of yarns into two separate parcels—*stamen secernit arundo*. All the threads of one parcel were then passed through a set of loops or "leashes" (*licia*), fastened on to a rod (*liciatorium*), corresponding with the "heddle" of our weavers, each individual thread being passed through a separate loop, as seen in the engraving. This process of putting on the leashes is described by the expression *licia telæ addere*, or *subnectere*. The ends of the yarns were then fixed to the yarn beam (*scapus*), if there was one, as in the wood-cut *s.* TELA, 1.; or where collected into a number of bundles, to each of which a weight (*pondus*) was fastened, as here shown, for the purpose of keeping the warp steady and extended while the woof was driven home. The loom being thus prepared, the weaver decussated the warp by pulling forward the leash rod, which separated one alternate set of yarns from the other, and produced a "shed" or "tram" (*trama*), that is an opening through which the woof (*subtemen*) was conveyed across the warp by the instrumentality of a rod like a large netting-needle (*radius*), or by a shuttle (*alveolus*). The cross-thread of the woof became thus interlaced between each alternate thread of the warp, and was then rendered tight and compact by driving it together with a flat wooden batten (*spatha*), or by the teeth of a comb (*pecten*) inserted between the yarns, and producing the same effect as the "reed" or "lay" of a modern weaver. Ov. *Met.* vi. 55—58. Schneider, *Index.* R. R. Script. *s.* TELA.

TEXTRI'NA (*ἱστών*). A room for weaving. Vitruv. vi. 4. 2.

TEXTRI'NUM. Cic. *Verr.* ii. 4. 2. Same as the preceding.

2. (*ναυπήγιον*). A dockyard, where ships are built and repaired. Ennius *ap.* Serv. *ad* Virg. *Æn.* xi. 326.

THALAME'GUS (*θαλαμηγός*). A state barge used by the kings of Egypt upon the Nile. (Suet. *Cæs.* 52.) It was fitted up with great splendour, containing all the requisites for a party of pleasure, and cabins (*thalami*) for a numerous suite, from which it received the above name, as well as the Latin paraphrase, *navis cubiculata* (Senec. *Ben.* vii. 70.).

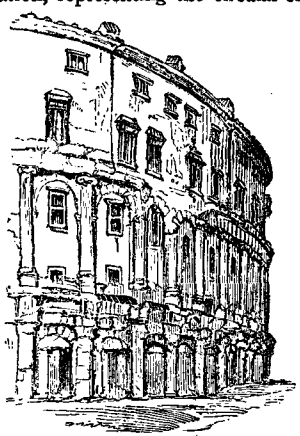
THAL'AMUS (*θάλαμος*). A word adopted from the Greek, and bearing a very general and similar signification in both languages, in which it occurs in the sense of a bedchamber (DORMITORIUM); but especially the principal one, in which a married couple reposed (wood-cut *s.* DOMUS, 2. p. 252. g.); a dwelling-room (CUBICULUM), especially amongst the inner apartments of the house; or the entire dwelling-house itself. Virg. *Æn.* vi. 623. Vitruv. vi. 10. 2. Ov. *Met.* ii. 738. Virg. *Æn.* vi. 280.

THALASSI'TES (*θαλασσίτης*). Wine sunk under the sea in jars to ripen it. (Plin. *H. N.* xiv. 10.); as opposed to *vinum maris expers* (Hor. *Sat.* ii. 8. 15.), the *οἶνος ἀθάλασσος* of the Greeks.

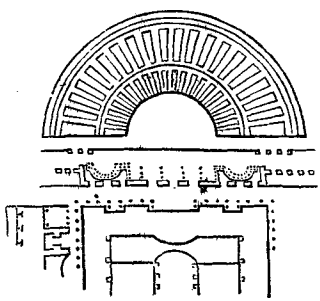
THEA'TRUM. A *theatre*, for the representation of dramatic performances and mimetic exhibitions. The earliest theatres, both in Greece and Italy, were nothing more than

temporary wooden scaffoldings erected for the occasion, and afterwards pulled down; but subsequently they were constructed in stone or brick, as permanent buildings, and with a considerable display of architectural beauty and magnificence of decoration; alike in both countries as far as regards the general features of the plan, but differing materially in some of the internal arrangements and in the distribution of some essential parts.

1. The *Roman theatre* was usually built upon a level space within the town, and consisted externally of a semicircular elevation at one end, comprising one or more stories of arcades, through which the spectators entered, and passed by staircases constructed within them to a number of semicircular tiers of seats in the interior of the building, which were enclosed by the external wall described and exhibited by the annexed illustration, representing the circular end

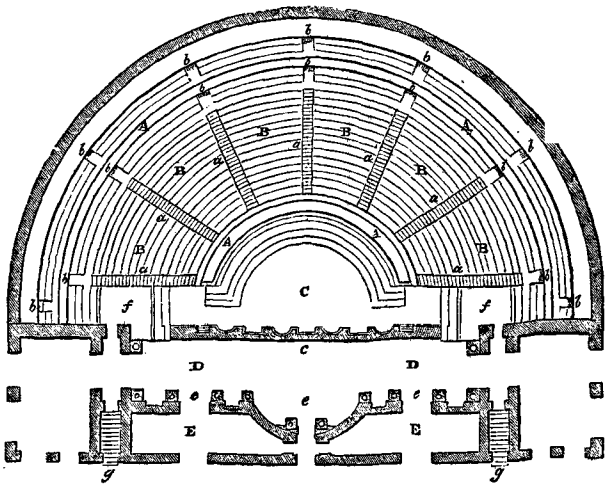


of the theatre of Marcellus, as it now exists in partial ruins at Rome. Two stories only remain, the lower one, of the Doric order, partly embedded in the soil; over this, the Ionic is more perfect; but there was originally a third story, of the Corinthian order, which has entirely disappeared. The circular line of the plan is distinctly apparent in the drawing; as well as the columns which decorated each story, and the stonework of the arches between them, which formed so many open arcades, now filled up by the wall and windows of modern houses, into which the edifice has been transformed. The opposite extremity of the building, which contained the stage, apartments appropriated for the use of the actors, and conveniences for storing the property, &c., was straight, forming, as it were, a chord or base to the semicircle, and was decorated externally by a portico (*porticus*), sometimes of considerable extent, containing numerous colonnades, and open as well as covered walks and corridors, which formed a favourite place of resort for the idle and fashionable loungers of the city. A portion of these appurtenances, sufficient, however, to give an accurate notion of the entire structure, is exhibited by the lowest part of the annexed illus-



tration, which represents the ground-plan of Pompey's theatre, from the marble map of Rome now preserved in the Capitol. It shows the portico at the bottom marked in black lines, then the walls of the scene and stage, and, beyond them, the circular seats for the spectators, which were enclosed externally by a wall similar to that exhibited in the preceding illustra-

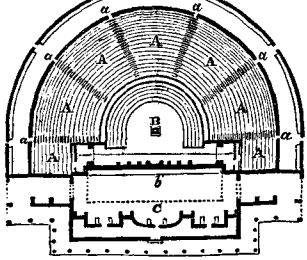
tion. The interior was open to the sky, having no roof, and consisted of the following essential parts, distributed in the manner shown by the annexed illustration, representing the ground-plan of the theatre at Herculaneum, which is constructed upon the Roman model. The body of the house (*cavea*) where the spectators sat, consists of a number of semicircular rows of seats, formed by deep steps (*gradus*) rising in concen-



tric lines one above the other, which were subdivided horizontally into tiers (*mæniana*), comprising several rows each, by broad landing-places (*præcinctiones*, A A, A A); and vertically, into cuneiform compartments (*cunei*, B B B B B) by a number of staircases (*scalæ*, *a a a a a*), down which the spectators descended to the row where their respective places were situated, upon entering the house through the open door-ways (*vomitoria*, *b b b b b*) at the head of each staircase, which were reached by means of passages and covered lobbies constructed in the shell of the building, precisely in the same manner as explained and illustrated by the text and wood-cut *s*. AMPHITHEATRUM, p. 29. At the bottom of the *cavea* was the *orchestra* (C), an exact half circle, and answering in use and locality to our *pit*, for it contained the seats appropriated to the magistrates and persons of distinction; and was not used, like the Greek orchestra, for a chorus and musicians. A little in advance of this was a low wall, *pulpitum*, or *proscenii pulpitum*, *c*, forming the front of the stage (*proscenium*, D D) towards the spectators, and separating it from the orchestra. At the back of the stage, there was a lofty wall of brick or masonry (*scena*, *e e e*), which formed the permanent scene of the theatre, with three grand entrances for the chief actors; and behind this, the apartments for the actors and property (*postscenium*, E E), or

what we call the part "behind the scenes." The two divisions in advance of the stage, on each side of it, like our stage-boxes (*ff*), are supposed to have been reserved as places of honour for the chief magistrates of Herculaneum, for they have each a private entrance from the portico at the back of the house, by a separate staircase (*gg*); but they constitute exceptions to the general rule, and do not appear to have had a permanent place in every theatre.

2. (*θέατρον.*) The *Greek theatre* was usually formed at the foot of a hill, the sloping sides of which, when cut into steps, afforded accommodation for the spectators' seats, and the level ground beyond, for the outbuildings required for the stage, scenes, &c. In such cases, the entire locality was little more than an excavation, and required no exterior elevation; but when the nature of the site would not afford such facilities, and it became necessary to build on level ground, the external construction would present features of a similar character to those described as usual in the Roman practice. The interior contained all the parts enumerated in the preceding paragraphs, disposed in the same manner, but differing in some important particulars, as respects the uses to which a portion of them were applied, and the plan upon which they were designed; as will be understood by comparing the


α
α
α
α
α
Λ
Λ
Λ

whose expense the roof was made. It is constructed internally upon the same plan as other theatres; but as the upper part has fallen into decay, the nature of the roof cannot be ascertained.

THE'CA (θήκη). A case to put anything in; applied to any description of objects, with an accompanying epithet to designate the article intended; as, *theca calamaria*, a case for pens; *theca nummaria*, for money, &c. Virg. Quint. Prop. Varro.

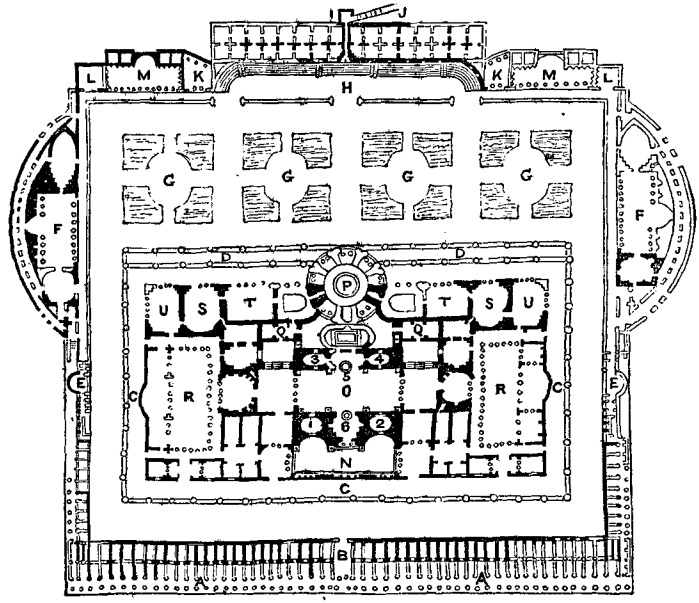
THECA'TUS. Deposited in a case; applied to the bow (Sidon. *Ep.* i. 2.), as shown in the wood-cut *s.* CORYTUS.

THERIS'TRUM (θέριστρον and θερίστριον). A Greek word (Theocr. xv. 69.), adopted into the Latin language at a late period. (Tertull. *Pall.* 4. Hieron. ii. in Isai. iii. 23.) In both languages, the precise meaning of the term is somewhat uncertain, beyond the fact that it denoted some part of the female attire which was worn in summer as a protection against the sun. It consisted of a square piece of cloth (*pallium*, Isidor. *Orig.* xix. 25. 6.); and probably was used as a covering for the head, like the annexed example, from a bas-relief, which closely resembles in its arrangement the manner still adopted by the female peasantry in many parts of Italy, who cover their heads with a linen cloth in summer and a woollen one in winter. The Greeks also used different cloths for summer and winter; the summer cloth they termed θερίστριον, the winter one, χειμάστριον.

THER'MÆ (θέρμαι). Literally, *hot springs*; thence, a bath of hot water, whether warmed by natural or artificial heat. From this, the name was subsequently transferred to the building which contained a set of baths, including cold as well as hot, and vapour as well as water baths; such, for instance, as those bequeathed by Agrippa to the Roman people, of which the noble edifice, now called the Pantheon, at Rome formed one of the apartments. (Plin. *H. N.* xxxiv. 19. § 6. Id. xxxv. 9. Id. xxxvi. 64.) In this general sense, the name is consequently nothing more than a new term for BALINEÆ; under which the ancient method of constructing and arranging a bathing establishment is explained and illustrated.

2. But after the age of Augustus, when the Romans had turned their attention to the arts of peace, and laid out some portion of the tributary wealth collected from their extensive dominions in the embellishment of their capitol, the name THERMÆ was appropriated more particularly to those magnificent establishments modelled after the plan of a Greek Gymnasium, but constructed upon a still more sumptuous and extensive scale, which, in addition to conveniences for all kinds of bathing, hot and cold, contained rooms for intellectual conversation, and philosophical discussions, libraries, picture-galleries, apartments for games and exercises, open and shaded walks, covered corridors, and porticos for running, leaping, racing, and other gymnastics, as well as every appurtenance which could conduce to the intellectual or physical enjoyment of a wealthy and luxurious population. Suet. *Cal.* 37. *Nero*, 12. Mart. v. 44. vii. 32. iii. 20. 25. vii. 34. ix. 76. xii. 83. Capitol. *Gord.* 32. Eutrop. vii. 9., in seven of which passages, *Thermæ* are opposed to *Balnea*. Very extensive remains, which formerly belonged to three public buildings of this description, are still to be seen in Rome; the *thermæ* of Titus on the Esquiline (Suet. *Tit.* 7.), in which the well-known statue of Laocoon was found; the *thermæ* of Caracalla, or *Antonianæ*, on the Aventine (Spart. *Caracall.* 9. Eutrop. viii. 11.), in which

were found the statues of the Farnese Hercules, the Flora Farnese, and the group of Dirce, tied by Zethus and Amphion to a wild bull, all preserved in the Museum at Naples; and lastly the *thermæ* of Diocletian, covering parts of both the Viminal and Quirinal hills, a single room of which was converted by Michel Angelo into a church, *Santa Maria degli Angeli*, the largest, after St. Peter's, in Rome. The annexed illustration shows the ground-plan of the *thermæ* of Caracalla, from a survey made by the Italian architect Pardini, with a few slight alterations in the restored portions, adopted in conformity with the gymnasium at Ephesus, of which a plan is inserted p. 324., and which, by comparison with the present one, will testify the general uniformity of principle existing in the distribution and design of these two classes of buildings. The dark parts exhibit



the actual remains; the light ones are restorations, but sufficiently authorized by corresponding portions still existing, as will readily appear upon an accurate inspection of the opposite sides. The names and uses assigned to each apartment, or division of the edifice, must be understood as being to a certain extent uncertain and conjectural, excepting where the traces left in the ruins are sufficient to demonstrate of themselves the original intention; but still, by affixing names to them, the object will be served of conveying to the reader, in a concise form, a clear and distinct notion of the magnificence of these edifices, and of the number, variety, and general disposition of the dependencies contained in them; for the thermæ of Diocletian, though built upon a still larger

scale, are laid out upon a plan exactly similar to the present one in all essential parts.

A A. A colonnade fronting the street, an addition to the original building commenced by Heliogabalus, and completed by Alexander Severus. (Lamprid. *Heliog.* 17. Id. *Alex. Sev.* 25.) The range of small apartments behind this colonnade are supposed to have been separate bathing-rooms, with an undressing-room (*apodyterium*) attached to each for the use of persons who did not wish to bathe in public. B. The entrance. C C C. Three single corridors round the central pile of buildings, with a double one, D D, on the south-west, restored in conformity with the gymnasium at Ephesus: although no traces of these are left, there would clearly be a vacant space on the ground-plan without them, which requires to be filled up. E E. *Exedræ*, for philosophers and literary characters to sit and converse in, constructed with a semicircular absis, remaining on the left side, round which the seats were ranged. F F. Corridors, like the Greek *xysti*, in front of the exercising-grounds, and having a separate apartment at each end, which probably served for some of the games or exercises adopted from the Greeks. G G G G. Open walks (*hypæthræ ambulationes*), planted with trees and shrubs, and laid out with vacant spaces between, for active exercises. H. The stadium, with seats round, for spectators to view the racing and other exercises performed in it; hence also termed *theatridium*. The works at the back of this contain the water-tanks, and furnaces below them, which heated the water for the baths to a certain temperature, before it was conveyed by pipes into the coppers immediately adjoining the bath-rooms; with I, the general reservoir (*castellum*), and J, a portion of the aqueduct which supplied it. For the other apartments at this extremity of the structure, K K, L L, M M, no special use can be authoritatively assigned, beyond the inference drawn from their locality near the exercising-grounds, that they were probably intended for some purpose connected with bodily activity. The central pile of building contained the bathing-apartments, some of which still retain sufficient traces for their uses to be attributed with confidence. N. *Natatio*, a large swimming-bath, flanked by a suite of rooms on each side, which served as undressing-rooms (*apodyteria*), and chambers for the slaves (*capsarii*), who took charge of the clothes while their owners were bathing: the inferiority of fittings and decoration in these rooms indicate that they were intended for menials. O. The *caldarium*, with four baths (1, 2, 3, 4) for warm water (*alvei*) in each of its angles, and a *labrum* (5, 6) on each flank. The steps still remain which conducted into the baths, and part of a pipe through which the water was introduced into one of them; the roof over the central part, as well as that of the preceding one (N), was supported upon eight immense columns. The apartments farther on beyond these, which are too much dilapidated to be restored with any degree of certainty, contained the *laconicum*, or vapour-bath, for which the circular room (P) has every appearance of having served. Q Q are ascertained, from remaining vestiges, to have been cisterns for water near the bath-rooms, and filled from the tanks at the farther end of the edifice. The two spacious apartments R R, within the lateral corridors on each flank, were covered rooms for exercise in bad weather; and seem well adapted for the game of ball (*sphæristeria*), to which the Romans were much addicted. The remaining ones on the farther side, under the double portico, S S, were two cold plunging baths (*baptisteria*), with an oiling-room (*elæothesium*, T T), and a cold

chamber (*frigidarium*, UU) on each side. The whole exterior occupies one mile in circuit; and the central pile had an upper story, traces of which remain, where the libraries and picture-galleries were probably situated.

THERMOPO'LIUM (θερμοπώλιον). A shop in which warm drinks (*calida*) were sold (Plaut. *Trin.* iv. 3. 6. Id. *Rud.* ii. 6. 45.), like the *café* of modern Europe.

THER'MULÆ. Diminutive of THERMÆ; the diminutive, however, not bearing a sense of inferiority or disparagement, but, as is frequently the case, intended to convey a notion of extreme perfection. Mart. vi. 42.

THOLUS (θόλος). A *cupola* or *dome* for roofing over any circular building (Vitruv. iv. 8. 7. Ov. *Fast.* vi. 282.); applied both to the interior, or ceiling formed within it (Ov. *Fast.* vi. 296. Virg. *Æn.* ix. 408.), and to the exterior, or outside roof. (Mart. ii. 59.) The illustration, from a

medal of Nero, establishes the genuine meaning of the term; for it represents the great market for ready-dressed provisions (*macellum magnum*), which, we learn from Varro (*ap.* Non. p. 448.), was covered by a cupola (*tholum macelli*), as here represented.

THORACA'TUS (θωρακόφορος). Wearing a *thorax*, or cuirass. Plin. *H. N.* xxxvii. 37.

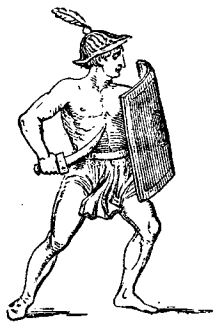
THO'RAX (θώραξ). Properly, a Greek word, which corresponds with the Latin one LORICA; but the two are opposed to each other in a passage of Livy (xlii. 61.), *loricæ thoracesque*, where the *lorica* is a corselet of leather, the *thorax* a cuirass of metal.

2. (προτομή.) A portrait in marble, bronze, or other material, representing the person as far as the breast only, which we call a *bust*. (Trebell. *Claud. Goth.* 2. Vitruv. *Compend.* 2.) The example, from a bas-

relief, represents an artist in the act of modelling a *thorax*, either in wax or clay, as testified by the modelling stick which he holds in his left hand, and probably one of those small busts which the Romans used to preserve in their houses as family portraits, under the title of ancestral images (*imagines majorum*). It is to the above custom, that the first design of making busts, as a particular style in art, is to be referred, the encouragement subsequently given to it proceeding from the advantage it afforded to persons of small means, who could not afford the expense of a full-length statue. This will account for the circumstance, otherwise singular, that the ancient name for a bust is only met with in late writings; for it should be borne in mind that the early works of Greek art, so commonly classed under the name of busts in our museums, were termed *Hermæ* by the ancients; and that they were not busts in reality, but only heads without shoulders, intended to be fixed on the top of a square post, the pedestals on which

they are now seen being entirely modern.

THRAX, THRÆX, or THREX. A Thracian gladiator (Senec. *Q. N.* iv. 1.); so termed because he employed the same arms and accoutrements as the natives of Thrace; viz. a knife with a curved blade and sharp point (*sica*), and the small Thracian shield (Festus *s. v.*), which



was square in outline, but convex in surface, as exhibited by the illustrations, both from devices on terra-cotta lamps. When fighting, he often received his opponent in a crouching or kneeling posture, as

here shown, which aptly illustrates and explains the allusion of Seneca (*l. c.*), who designates a person of lowly stature by assimilating him to the figure of a Thracian gladiator awaiting the attack. Compare Juv. vi. 263.

THRON'US (θρόνος). A throne (Plin. *H. N.* xxxv. 36. § 2. Auct. *Pervigil. Ven.* 7.); only an adopted form of the Greek word, for which the pure Latin term is SOLIUM.

THY'AS or THY'IAS (θύας or θυιάς). A bacchante (Ov. *Fast.* vi. 514. Catull. 64. 392. Virg. *Æn.* iv. 302.); a Greek form adopted by the poets; same as BACCHA.

THYM'ELE or THYM'ELA (θυμέλη). Properly, a Greek word, meaning literally a place for sacrifice, such as a temple or an altar; but expressly used to designate the altar of Bacchus in a Greek theatre, which was a square platform, with steps up to it, situated in the centre of the orchestra (see the ground-plan *s.* THEATRUM, 2., on which it is marked B.). It was used for various purposes; to serve as an altar, to represent a funereal monument, or any similar object required in the representation of the piece; to conceal the prompter, who was placed immediately behind it, while the pipe-player (*tibicen*), and occasionally the leader of the chorus, took their station upon it. In a Roman theatre there was no *thymele*, because their orchestra was entirely appropriated to the accommodation of spectators, like our pit.

THYMELI'CI (θυμελικοί). The chorus of a Greek theatre, or the musicians who sung and played upon and around the altar of Bacchus (*thymele*) in the orchestra; as opposed to *scenici* (σκηνικοί), the regular actors, who performed upon the stage. Vitruv. v. 7. 2. Isidor. *Orig.* xviii. 47.

THYRO'MA (θύρωμα). The Greek name for an entrance-door or door-way. (Vitruv. iv. 6. 1.) See JANUA.

THYR'SIGER. Carrying the *thyrsus;* an epithet descriptive of Bacchus and his followers (Senec. *Med.* 110. Id. *Hipp.* 753.), who carried that instrument on their shoulders, when engaged in celebrating the Bacchanalian rites, in the manner exhibited by the figure subjoined, which is copied from a painting at Pompeii, representing several of

the usages connected with a sacrince

to Bacchus.

THYRSIT'ENENS. (Anthol. Lat. i. p. 11. Burm.) Same as the preceding.

THYR'SUS (*θύρσος*). A *thyrsus;* that is, a long pole, with an ornamental head, formed by a fir cone, or by ivy, or vine-leaves, which was carried by Bacchus and his votaries at the celebration of their rites (Hor. *Od.* ii. 19. 8. Stat. *Theb.* ix. 614.). It consisted originally of a spear, with its point concealed by the above device. (Macrob. *Sat.* i. 19. Sen. *Herc. Fur.* 904.) The illustration shows the three ways of decorating the head of a thyrsus just described;

with ivy leaves on the left, vine-leaves on the right, and by a fir cone in the centre, all from Pompeian paintings; but the complete instrument, with its shaft, is exhibited by the preceding wood-cut.

TIA'RA or -AS (*τιάρα* or *-ας*). The tiara; a cap or fez, which formed the national head-covering of the Parthians, Armenians, Persians, and inhabitants generally of the north-western districts of Asia. It consisted of a small skull-cap, made of cotton, and without stiffening, which was placed on the top of the head, so as to leave the front hair over the forehead uncovered, and kept from falling off by a narrow band tied round the occiput (Hieron. *Ep.* 64. n. 12. Val. Flacc. vi. 700.), precisely as shown by the annexed example, from a bas-relief of Persepolitan sculpture.

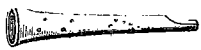
2. *Tiara recta.* An upright tiara, the use of which was confined to kings only of those nations mentioned in the last paragraph (Senec. *Ben.* vi. 31.); and which, instead of being soft and flexible, like that worn by the other classes, was stiffened, so as to stand up like the crown of a hat, above the head, as exhibited by the annexed example, representing Tigranes, king of Armenia, from a Syrian medal. In the Persian language, it was called *cidaris.*

3. *Tiara Phrygia.* The Phrygian tiara (Juv. vi. 516. Virg. *Æn.* vii. 254.); a term used by the Roman poets, instead of *mitra,* to designate the long flexible cap, or Phrygian bonnet, as we call it, which was tied under the chin by lappets (*redimicula*) covering the side of the cheeks (Juv. *l. c.*), as in the annexed example, from a

Pompeian painting, representing Paris, the Phrygian shepherd.

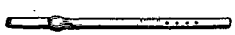
TI'BIA (αὐλός). The name given to several different wind-instruments in very common use amongst the ancients, made of reed, cane, box-wood, horn, metal, and the tibia or shin-bone of some birds and animals, whence the name originated; all, however, belonging to a similar class, characterized by having holes or stops for the fingers, and being sounded by a mouth-piece inserted between the lips.

1. (*μόναυλος.*) One of the earliest and simplest forms of the *tibia* consisted of a small box-wood pipe,



something like the modern *flageolet*, and precisely similar to the instrument still used by the shepherds, or "*pifferari*," of the mountains near Rome; as shown by the annexed example, from a statue representing a Faun. In this form, it was also expressly designated by the Greek name *monaulos*. (Mart. xiv. 64.)

2. *Tibia gingrina* (γίγγρας). A very small and simple pipe, made out of a fine quality of reed, and producing a shrill and plaintive note, like



that of our *fife*, which was much used in Phœnicia and Egypt. (Solin. 5. Festus *s. v.* Athen. iv. 76.) Several specimens have been found in the tombs of Egypt, varying in length from nine to eighteen inches; one of which, nine inches long, is shown by the annexed wood-cut, from Salt's collection in the British Museum.

3. *Tibia obliqua* (πλαγίαυλος). A pipe something like our *bassoon*, with a mouth-piece inserted on the side of the tube, and when played, held in an oblique position, so that the top part came against the right ear (*per obliquum calamum ad aurem porrectum dextram*, Apul. *Met.* xi. p. 245.), as exhibited by the annexed example, from a bas-relief in the Vatican, which represents a number of genii

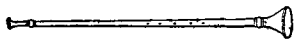
engaged in Bacchic festivities. It was said to be invented by Midas (Plin. *H. N.* vii. 57.), and was attributed to the satyrs and followers of Bacchus. Serv. *ad.* Virg. *Æn.* xi. 737.

4. *Tibia vasca.* Supposed to have been a pipe of similar character to the last, but of a more simple and less powerful kind, which was employed for beginners to practise upon, the form of the mouth-piece facilitating the production and modulation of the tones; from which circumstance it is thought that the name of *vasca*, meaning literally light or inferior, was attributed to it. (Solin. 5. Salmas. *ad* Vopisc. *Carin.* 19. Gloss. Philox.) If this notion be correct, an example is afforded

by the annexed figure, representing a terminal statue of Pan in the British Museum, in which the mouth-piece is fixed on like the last specimen, but the pipe is smaller, and consists of a simple reed or cane. The right arm and

lower portion of the pipe are modern restorations.

5. *Tibia longa.* The long pipe which was employed in religious ceremonies, in the temples, and at the sacrifice, to emit a loud and solemn strain during libation. (Marius Victorin. i. 2478.) The illustration is



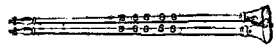
from a bas-relief published by Casali (*Splend. Urb. Rom.* iii. 1.), representing a sacrifice, in which four figures are introduced with the same instruments, all of which are nearly as long as the height of the performers.

6. *Tibia curva* (ἔλυμος). The Phrygian pipe (Athen. iv. 79.); especially employed in the ceremonials of Cybele. (Pollux, iv. 74.) The tube was made of box-wood, with a bent end, like a horn, affixed to its farther extremity (Pollux, *l. c.*), as shown by the annexed example, from

a Roman bas-relief; whence it is termed *curva* (Virg. *Æn.* xi. 737. Tibull. ii. 1. 86.), or *tibia adunco cornu* (Ov. *Met.* iii. 533.). But it was often made with a double branch proceeding from the same stem, as exhibited by the annexed figure, also

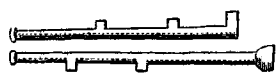
from a bas-relief; and the strain emitted by it is, in consequence, described by the epithet *biforis* (Virg. *Æn.* ix. 618. *biforem dat tibia cantum;* Stat. *Theb.* iv. 668. *biforem tumultum*).

7. *Tibiæ pares* (ζεύγη). A pair of pipes, of equal length and bore, both of which produced the same tone, viz. both base or both treble; inflated also together by one musician, though each pipe was a separate instrument, and not, like the last example, branching from a common stem. The specimen introduced is from a marble bas-relief of the Villa Mattei,



in which they are held by a muse. The Hecyra of Terence was accompanied by pipes of this description, as we learn from the notice prefixed to the play;— *modos fecit Flaccus Claudi, tibiis paribus.*

8. *Tibiæ impares.* A pair of unequal pipes played by a single performer, but each of which had a different pitch, or produced a different sound, the one base and the other treble, believed to result from inequality in the relative length of each pipe, and of the intervals between the stops, as the figures in the annexed wood-cut, also from a bas-relief, seem to indicate. The Phormio of Terence was accompanied by pipes



of this kind, as mentioned by the notice prefixed to the play;—*modos fecit Flaccus Claudi, tibiis imparibus.*

9. *Tibia dextra* (αὐλὸς ἀνδρήϊος). That one of a pair of pipes which was held in the right hand when playing (Festus *s. v.*), as shown by the annexed figure, from a painting at

Herculaneum. It was made from the upper part of the reed or cane (Theophrast. *H. P.* iv. 12. Plin. *H. N.* xvi. 66.), and produced the deep or *base* notes (*gravi bombo*, Apul. *Flor.* i. 3. 2.), whence it is termed the "manly pipe" by Herodotus (i. 17.) The Eunuch of Terence was accompanied by a pair of base pipes —*tibiis duabus dextris;* the Andria by a double set of pipes, one pair of which were both base, the other both treble—*tibiis paribus dextris et sinistris.*

10. *Tibia sinistra* or *læva* (*αὐλὸς γυναικήϊος*). That one of a pair of pipes which was held in the left hand, as shown by the last illustration. It was made of the lower part of the reed or cane near the roots (Theophrast. *H. P.* iv. 12. Plin. *H. N.* xvi. 66.), and produced the sharp or *treble* notes (*acuto tinnitu*, Apul. *Flor.* i. 3. 2.); whence it is termed the "womanly pipe" by Herodotus (i. 17.).

11. *Tibia incentiva.* The leading, or base pipe; another name for *tibia dextra* (Varro, *R. R.* i. 2. 15.), because the right-hand pipe was the one which commenced the strain.

12. *Tibia succentiva.* The second, or treble pipe; another name for *tibia sinistra* (Varro, *R. R.* i. 2. 15.), because the strain, just commenced by the base, was taken up and followed by the treble, or left-hand pipe.

13. *Tibiæ Sarranæ.* A pair of pipes, of equal length and bore, like the *tibia pares*, so that both of them were attuned to the same pitch. (Serv. *ad* Virg. *Æn.* ix. 618.) The Adelphi of Terence was accompanied by this instrument, which is supposed to have received its designation from Sarra, the ancient name for Tyre; but nothing really authentic is known respecting the origin of the name, nor of the characteristic properties of the instrument.

14. *Tibiæ milvinæ.* Pipes which emitted a peculiarly sharp and shrill tone (Solin. 5. Festus *s. v.*); the form and distinctive characteristics of which are not otherwise ascertained.

TIBIA'LE (*περικνημίς*). A *legging* or long *gaiter*, which went round the shin (*tibia*) from the knee to the ankle; not commonly worn by the Romans, but occasionally adopted under the Empire by persons of delicate constitution like Augustus (Suet. *Aug.* 82.); or by those whose employments rendered such a protection advantageous, such as soldiers (Paul. *Dig.* 49. 16. 14.); or by huntsmen, for which usage the illustration affords an authority, being worn by a horseman in a Roman bas-relief, at a hunt of wild beasts.

TIBI'CEN (*αὐλητής*). A musician who plays on the pipes (*tibiæ*). The pipers formed a corporation at Rome (Inscript. *ap.* Grut. 175. 10. Val. Max. ii. 5. 4.), where they were held in estimation (Ov. *Fast.* vi. 6. 57.), and extensively employed in

religious festivals and solemnities (Ov. *l. c.* Cic. *Agr.* ii. 34. Plin. *H. N.* xxviii. 3.), at funerals (Id. x. 60.), and on the stage. (Hor. *A. P.* 215.) The illustration, from a painting at Pompeii, represents a piper at the theatre, sitting upon the raised altar (*thymele*) in the orchestra, beating time with his left foot, and draped in the long vest, as described by Horace (*l. c.*).

TIBI'CINA (αὐλητρίς). A female player on the pipes (*tibiæ*), as repre-

sented by the annexed figure from a painting of Herculaneum. (Mart. xiv. 64.) These were generally girls who went about playing for hire at dinner parties and festive entertainments. Plaut. *Aul.* ii. 4. 2. *Most.* iv. 3. 2. *Stich.* ii. 3. 56.

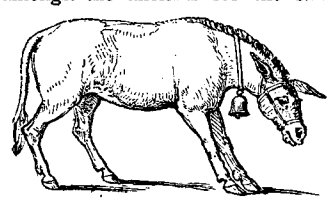
TIGILLUM. Diminutive of TIGNUM.

TIGNA'RIUS sc. *faber*. A timber worker; meaning strictly one who hews and puts together the timbers and beams (*tigna*) of a roof (Cic. *Brut.* 73.); this constituted a trade by itself amongst the Romans, whose members were associated in a distinct corporation. (Inscript. *ap.* Grut. 360. 2.) But in the language of the law books the term was applied in a more general signification, like our *builder*, and included all those who were engaged in any description of building operations. Cajus. *Dig.* 50. 16. 235.

TIGNUM. Generally, a beam or timber for building; but the term is more specially used to designate the *tiebeams* in the timber work of a roof (Vitruv. iv. 2. 1.); which are placed across the architrave or main beam (*trabs*); as shown by the plan *s.* MATERIATIO, on which they are marked *ddddd*. These form the principal beams of the soffit in the interior of a building; and in stone edifices of the Doric order, their extremities are represented externally by the triglyphs; but in Ionic and Corinthian elevations, they are not accounted for externally, being entirely concealed by the slabs of the continuous frieze (*zophorus*) which covers them.

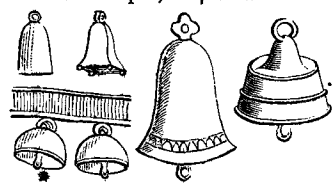
TINA. A vessel in which wine was brought into the eating-room in early times. (Varro, *ap.* Non. *s. v.* p. 544.) Nothing is known respecting its peculiar properties; but we may infer that it was of considerable size, since Varro speaks of it as a substitute for the skin (*uter*); and Nonius associates it with the cask (*cupa*). The modern Italians retain the word in nearly its old form, *il tino*, and use it to designate the vat in which grapes are trod out at the vintage.

TINTINNABULA'TUS. Carrying a bell, especially with reference to animals (Sidon. *Ep.* ii. 2.), round whose necks they were attached amongst the ancients for the same



purposes as amongst ourselves. The example is from a small bronze cast.

TINTINNA'BULUM (κώδων). A *bell* (Plaut. *Trin.* iv. 2. 162.); made in similar shapes, and used for much

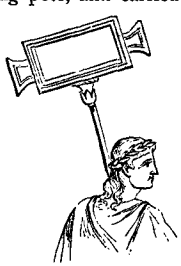


the same purposes as at the present day; viz., at the door of a house (Suet. *Aug.* 91. Compare Sen. *Ira.* iii. 35.), for calling the servants; at the baths, to give notice when the water was ready (Mart. xiv. 163.);

at the sacrifice (Plaut. *Pseud.* i. 3. 112.); and for fastening round the necks of animals, both as an object of ornament and use. The illustration represents five bells of different forms from ancient originals; the two on the left side at the top are common shop-bells; the two below them, attached to a flat band, were used for a horse's breast-belt; the other two are hand-bells of a larger description.

TINTINNA'CULUS. One who makes another's ears *tingle* (Plaut. *Truc.* iv. 3. 8.); a nickname given to the LORARIUS, in allusion to the effect produced by the blows dealt upon the slave whom he punished.

TIT'ULUS. A *placard* or *board* attached to a long pole, and carried by the soldiery in triumphal processions, to record the number of prisoners, amount of booty, and names of the towns or countries captured; all which details were inscribed upon it in large characters, for the information of the populace. (Ov. *Trist.* iv. 2. 20.) The illustration represents one of the boards carried at the triumph of the Emperor Titus, after the conquest of Jerusalem, from the arch erected in commemoration of that event.



2. The *title* or *lettering-piece* of a book (Plin. *Ep.* v. 13. 3. Senec. *Tranq.* 9.) Same as INDEX, under which term the object is explained and illustrated.

3. A *notice* or *bill* put up against a house to announce that it was to be let or sold (Plin. *Ep.* vii. 27. 7.); hence the expression *mittere lares sub titulo* (Ov. *Rem.* 302. Compare Tibull. ii. 4. 54.) means to advertise a house for sale. The notice of sale declared the price and particulars (Plin. *l. c.*); the form for letting was comprised in the words EST LOCANDA, which is commonly retained at the present day in modern Rome.

4. An epitaph (Plin. *Ep.* vi. 10. 3.); and any kind of inscription upon monuments, buildings, vessels, &c.

TOG'A (τήβεννα). A toga; the principal outer garment of the Romans, which formed the distinctive national costume of that people, as the *pallium* did of the Greeks. It was usually made of white wool, excepting in cases of private mourning, or amongst the very poorest classes, who could not afford the expense of frequent cleaning; in both which cases dark wool of the natural colour was employed.

As the size and manner of adjusting this garment was not always the same, but partook of several modifications at different epochs, much doubt and difficulty has been experienced by scholars and antiquarians in determining the precise form and measure of the drapery which composed it; for although a great number of figures clothed in the toga still remain, both in bas-reliefs and as single statues, yet they belong, almost without exception, to the Imperial period, and only represent the latest and most ostentatious fashion in which it was adjusted. It is, consequently, to the works of Etruscan art, from which nation, either directly or indirectly, the toga descended to the Romans, that we must look for the earliest specimens of its style; and in them we find demonstrative evidence that it was made of a lunated or semicircular piece of cloth, as Dionysius states (iii. 61.), and that it was of moderate dimensions, so as not to form any bend or *sinus* across the chest, agreeably to the account of Quintilian (xi. 3. 137.) The first of these properties is exemplified by the figure in the next page, from a small Etruscan bronze, in which the crescent-like shape of the cloth is manifestly indicated by the numerous pa-

rallel folds at its extremities, produced by drawing the hollow edge into a straight line, or tight across the back, which constitutes the first process in adjusting the drapery to the person, as exhibited by the figure. After the centre of the smallest or upper curve had been raised against the back of the neck, both ends were drawn over the shoulders, so as to hang down perpendicularly in front, like the Greek *pallium* (see wood-cut *s.* PALLIUM, 1.), but without any brooch under the chin; the right one was then taken up and drawn tight under the chin, so as not to produce any *sinus*, and then cast over the left shoulder, so that the extremity fell like a lappet down the back, in which case both the arms would be completely covered by the drapery, as shown by the annexed example from an engraved gem, also of Etruscan workmanship; or, if the wearer wished to leave his right arm free for action, instead of drawing the right side over the top of the shoulder, he passed it *under* the armpit (see the first figure), and then threw it over the opposite shoulder, in the manner exhibited by the third example from an Etruscan statue of bronze. Moreover, in all these instances the restricted size of the drapery, as compared with the later styles of the same garment, satisfactorily explains why a toga of this kind is termed *toga restricta*. Suet. *Aug.* 73.

The first alteration introduced, as it is reasonable to conclude, under the republic, consisted in increasing the size of the drapery, without altering the character of its outline, which still retained the lunated form, when spread out, but consisted of a larger segment than the original semicircle, and thus produced a garment of intermediate size, between the first and early style just explained, and the last fashion described in the next paragraph; such as was usually worn by Augustus, and is distinguished by the expression, *neque restricta, neque fusa* (Suet. *Aug.* 73), that is, neither scanty nor profuse. But these enlarged dimensions made it necessary to adopt some alteration in the manner of adjusting it upon the person, and led to the formation of a very short *sinus* (*perquam brevis*. Quint. xi. 3. 137.), which first came into use during the age which succeeded to the primitive one (Quint. *l. c.*); its object being to carry off the additional length given to the drapery, by depressing a certain portion of it in front of the person, in order that the end cast over the shoulder might not hang too low behind. The arrangement is distinctly exhibited on the annexed figure, from a statue in the library of St. Mark, at Venice; in which it will be perceived, upon a comparison with the preceding examples, that the right side, crossing

the chest, instead of being drawn close under the chin, or tight under the arm-pit, is depressed a little in front, so as to form the short *sinus* above mentioned, and thus create a bed for the arm to rest in, which is itself completely covered, leaving nothing but the hand and a small part of the chest exposed. This is the attitude intended by the expression *brachium veste continere* (Quint. *l. c.*); and was the one commonly adopted by the orators of the republic, who in this respect imitated the style of the Greeks. (Quint. *l. c.*) Indeed, all the examples hitherto produced present a very close resemblance to the figures draped in the Greek *pallium* (see the wood-cuts *s. v.*); the principal difference consisting in the greater number and amplitude of the folds exhibited on the *toga*, and which naturally result from the curved outline of the drapery, whereas those of the *pallium* are fewer and more scanty, and sit closer to the body, as would be a natural consequence from the rectangular form of the cloth which composed it. The distinction here pointed out has not been lost sight of in the wood-cuts; for it is sufficiently indicated by the different character of the markings upon them, as will appear by comparing them together, and observing them narrowly; but it would be at once self-evident if they could have been executed upon a larger scale, to give room for more perfect and minute details, or to those who may have an opportunity of inspecting the originals.

The ample toga, *toga fusa* (Suet. *Aug.* 73. Compare Hor. *Epod.* 4. 8. Ov. *Rem. Am.* 680.), or last style, which prevailed in the age of Augustus and the succeeding emperors, though presenting a very different appearance to the eye, was only produced by still further enlarging the size of the drapery, until its outer circumference would form a complete circle (*rotunda*, Quint. xi. 3. 139.) when spread out upon the ground, like an Italian or Spanish cloak; the inner edge being likewise hollowed out, like the preceding instances, but in such a manner as would produce a greater breadth of fold when wound round the person, which Quintilian indicated by the expression "well cut" (*apte cæsa*, *l. c.*). This increase of dimension, like the last one, produced a new fashion of adjustment, in which all resemblance to the Greek pallium is lost, and the drapery itself appears an entirely distinct dress. It was first put on to the left shoulder, in such a manner that about one-third of its entire length covered the left side, and fell down in front of the wearer to the ground between the feet, as shown by the parts marked 1. in both the front and back views of the annexed examples. The rest was passed behind the back, and *under* the right arm; then turned down or doubled together at about the middle

of its breadth, carried across the front of the body, and thrown over the left shoulder, so that it hung down to the heels, as shown by the back view in the illustration. The portion thus folded down produces a double *sinus*, as mentioned by Quintilian (*l. c.* 103.); one formed by the outer edge of the drapery folded over, which in the present example falls to the level of the knees (2.), in other statues reaches still lower, so as to set a little above the under edge of the drapery (*ima toga*, 3.), which Quintilian considers

the most becoming (*decentissimus*); the other produced by the double part of the fold (4), and proceeding, as above mentioned, from under the right arm to the top of the left shoulder, so as to present the appearance of a shoulder-belt (*balteus*. Quint. *l. c.*); but which, it is directed, should lie, as it here does, easily across the breast, and not to be drawn so straight and tight as in the earliest manner, exemplified by the third illustration to this article, nor yet so loose as the Greek style, exhibited by the fourth figure—*nec strangulet, nec fluat.* (Quint. *l. c.*) Lastly, as the end of that side which was first put over the left shoulder would have trailed upon the ground and impeded the motion of the wearer (Suet. *Cal.* 35.), in consequence of the great length of the entire piece of drapery, a part of it was drawn up from underneath this belt or upper *sinus* (4.), and turned over it in a small round fold (5.), termed *umbo* (Tertull. *de Pall.* 5.), which thus kept it at a proper level. The illustration, presenting a front view, is from a statue of the Villa Pamfili; the other, with the back turned, from a statue of the Villa Medici.

Another method of adjusting the *toga*, termed CINCTUS GABINUS, is explained and illustrated under that term.

2. *Toga prætexta.* A toga ornamented with a broad border of purple, originally derived from the Etruscans, and worn with the *bulla* by freeborn children of both sexes, as well as the chief magistrates, dictators, consuls, prætors, and ædiles, the kings, and some priests, both at Rome and in the colonies. (Prop. iv. 1. 131. Liv. xxxiv. 7. Festus *s. v.* Cic. *Phil.* ii. 43. Plin. *H. N.* ix. 63. Eutrop. i. 17.) It differed in no other respect than the addition of the border (which would not be represented by sculptors) from the examples above introduced, as is testified by numerous statues still existing of young persons wearing the toga with the *bulla* round their necks (Bartoli, *Sep.* 27. Mus. Borb. vii. 49. Mus. Pio-Clem. iii. 24. Villa Borghese v. 3. and 4.); in all which, and many other instances, the *prætexta* is adjusted in the same manner as exhibited by the two last figures.

3. *Toga pura*, or *virilis.* The common toga usually worn by men, made of white wool, without ornament or colour. Cic. *Att.* v. 20. Id. *Phil.* ii. 18.

4. *Toga picta.* A toga ornamented with embroidery (*acu picta*); originally worn together with the *tunica palmata* by the consul at his triumph; but, under the Empire, by the consuls, and also by the prætors, when they celebrated the Circensian games; whence it is often to be seen on the consular diptychs of a late period, from one of which the annexed figure is copied, representing the consul in his character of president of the games, holding up a handkerchief (*mappa*) as a signal for the races to commence. Liv. x. 7. Lamprid. *Alex. Sev.* 40.

5. *Toga palmata.* Sometimes used in the same sense as *toga picta* (Mart. vii. 2. Serv. *ad* Virg. *Æn.* xi. 334.); but the epithet *palmata* is more commonly given to the tunic worn under it.

6. A wrapper for books. Mart. x. 93. Same as MEMBRANA, 2.

TOGA'TA. Literally, a woman clothed with the *toga*; for in early times the Roman females wore the toga as well as the men (Varro, *de Vit. P. R. ap.* Non. *s. v.* p. 541.), as those of Greece also wore the *pallium.* But when the *stola* had been adopted as the distinguishing dress of the Roman matrons, the use of the *toga* amongst females was confined to

women of pleasure (*meretrices*), or to wives who had been divorced on the ground of adultery (Mart. ii. 39. Juv. ii. 70.); whence the term *togata* came to have the more usual signification of a *prostitute* (Hor. Sat. i. 2. 63.), or an *adulteress* (Mart. vi. 64.).

2. *Togata fabula.* A play in which the incidents and characters were selected from Roman life, and consequently represented by actors in the *toga* or national costume. Cic. *Sext.* 55. Sen. *Ep.* 8.

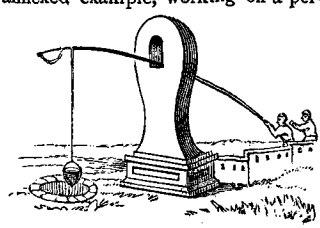
TOGATA'RIUS. An actor in a play representing events of Roman life, who consequently wore the *toga*, or national costume. Suet. *Aug.* 45.

TOGA'TULUS. Diminutive of TOGATUS; and indicative of a very poor or humble person, who wore a coarse, shabby, or scanty toga (*togula*). Mart. x. 74.

TOGA'TUS. In a general sense, wearing the *toga* as described and illustrated under that word; but as that article of attire formed the distinguishing portion of the national costume, the word is often used in the special sense of *a* Roman, as opposed to *palliatus*, a Greek, whose national costume was the *pallium*. (Virg. *Æn.* i. 286. Cic. *Rosc. Am.* 46. Id. *Phil.* v. 5. Suet. *Claud.* 15.) And as the toga was a civic costume, for which the *sagum* or the *paludamentum* was substituted in times of war, or during active service in the army, the term is often applied specially, to designate a *civilian*, as contradistinguished from a military man. (Cic. *Sull.* 30. Id. *Or.* i. 24.) Also, as the toga completed what we should call the full-dress costume of the people, which the lower classes only put on upon holidays, but laid aside when engaged in working, the term *togatus* is opposed to *tunicatus*, and implies that the person so described does not belong to the working classes (Juv. iii. 127. i. 96. vii. 142.), which constitutes the biting satire in the passages just cited.

TOG'ULA. Diminutive of TOGA; the diminutive sometimes denoting fineness of texture, and consequently increased value, as in Cicero (*Att.* i. 18.), where it is applied to the *toga picta*; at others, inferiority of size or material, as in Cic. *Pis.* 23. Mart. ix. 101., and consequently conveying a sentiment of depreciation.

TOLLE'NO (κήλων, -ώνειον). A *swipe*; a very simple machine for raising water from a well, still commonly used in many parts of Europe. It consists of a long pole, with a bucket and rope at one of its ends, and a weight at the other, poised at the centre of gravity across a strong upright; or, when of very great length, as in the annexed example, working on a per-



manent structure made for the purpose. (Festus *s. v.* Plaut. *Fragm. ap.* Fest. *s.* RECIPROCARE. Plin. *H. N.* xix. 20.) The illustration is from a Pompeian painting, which represents an Egyptian landscape. It shows the well, with the bucket (*situla*) suspended over it; the beam is worked by two men, and has precisely the bent form described by Martial, ix. 19. *antlia curva.*

2. A machine of similar construction, used in military and naval operations for raising up a body of men to a level with the enemy's ramparts, &c. Liv. xxiv. 34. xxxviii. 5. Veg. *Mil.* iv. 21.

TOMA'CINA (τεμάχιον). (Varro, *R. R.* ii. 4. 10.) Same as

TOMA'CULUM. A minced meat pudding, or sort of sausage, made of the internal parts of a pig (Juv. x. 355.), or other animals, the brains, liver, &c., dressed upon the gridiron, and eaten hot (Pet. *Sat.* 31.

11.); on which account it was carried about the streets for sale in small tin ovens. (Mart. i. 42. 9.).

TOMEN'TUM (κνέφαλλον). A flock of wool torn off in fulling cloth, and employed as wadding for stuffing cushions, bolsters, mattresses, &c.; whence the word came to designate the stuffing itself, even without reference to the materials of which it was composed, whether wool, feathers, straw, chopped sedge, or tow, all of which were employed for the purpose. Plin. *H. N.* viii. 73. Mart. xiv. 159, 160, 161, 162. Senec. *V. B.* 25. Suet. *Tib.* 54.

TO'MIX or THO'MIX (θῶμιξ). A rope made of tow, rush, or the fibrous parts of the Spanish broom. Vitruv. vii. 3. 2. Columell. xii. 32.

TONSA. An oar; a term employed by the poets, and mostly in the plural number. Ennius *ap.* Fest. *s. v.* Virg. Lucan. Sil. Ital.

TONSILLA. A *boat-pick*; a wooden pole sharpened at the end and shod with iron, which was stuck into the ground in order to fasten the boat to the shore, or to bring it up in shallow water. Verrius, Pacuvius, and Accius *ap.* Fest. *s. v.*

TON'SOR (κουρεύς). A *barber*; whose occupation amongst the Romans as well as Greeks consisted in cutting and dressing the hair, shaving the beard, paring the nails, and pulling out stray hairs with the tweezers (*volsellæ*. Mart. viii. 47. Plaut. *Aul.* ii. 4. 33. Juv. vi. 25. Theophrast. *Char.* xxvi. Alciphr. *Ep.* iii. 66). Wealthy persons kept a barber in their own houses amongst their slaves; but the people at large had recourse to the barber's shop (*tonstrina*); for the Roman rarely shaved himself, at least after the year B.C. 454, when the first barber was introduced from Sicily; and previously to that period the hair and beard were worn long. Plin. *H. N.* vii. 59.

TONSTRI'CULA. Cic. *Tusc.* v. 20. Diminutive of TONSTRIX.

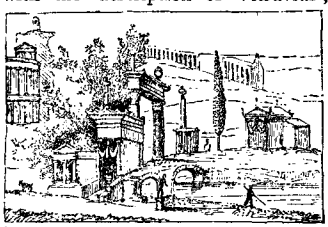
TONSTRI'NA (κουρεῖον). A *barber's shop* (Plin. *H. N.* xxxvi. 47.); a favourite place of resort both amongst the Greeks and Romans, where the customers congregated to gossip over the news of the day. Plaut. *Ep.* ii. 2. 16. Id. *As.* ii. 2. 76. Polyb. iii. 20. 5.

TONSTRIX (κουρεύτρια). A female who practised the trade of a barber; which appears from numerous inscriptions and other passages, not to have been an uncommon employment for women amongst the ancients. Plaut. *True.* ii. 4. 54. iv. 2. 63. iv. 4. 3. Mart. ii. 17. Inscriptt. *ap.* Grut. *ap.* Fabretti.

TONSUS (κούριμος). Cropped or clipped, with reference to the hair of the head or beard (Mart. vi. 64. xi. 39.); and indicating that the natural growth was merely shortened by cutting with the scissors (*forfex*) as contradistinguished from *rasus*, which means shaved close with a razor (*novacula*). The Greeks wore their hair cut close in grief and mourning, both women, as represented by the annexed figure of Electra from a fictile vase, and men, as exemplified by the figure of Agamemnon introduced *s.* CATAGRAPHA; but the Romans let their hair and beard grow under similar circumstances, until the danger or distress had passed, when they had the superfluous length cut off; whence the expression *tonsus reus* (Mart. ii. 74.), applied to a criminal, is equivalent to *acquitted*. In other respects, the free Roman of the republican and imperial period, wore his hair of a moderate length, not close cut, with the exception of the rural population (Mart. x. 98.), which is obliged to study convenience more than appearance; hence the term *tonsus* often means rustic, or countrified, especially when applied to the slaves who waited

at table (Mart. xi. 12.), because it was usual for people of fashion to have their waiters extremely well dressed, and set off with long flowing hair (wood-cuts *s.* ACERSECOMES and PINCERNA), though some conceited or effeminate youths, and women of easy virtue, also affected to wear a crop. Suet. *Aug.* 45. *Nero*, 44. Cic. *Pis.* 8.

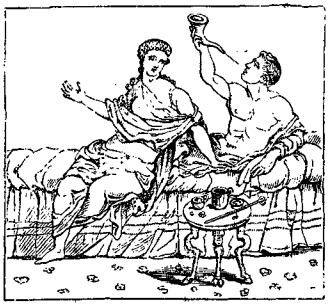
TOP'IA. *Landscape paintings;* introduced in later times as a decoration for the walls of a dwelling-room, and consisting of imaginary views of country scenery, ports, temples, &c., &c. (Vitruv. vii. 5. 2.) Many of these *topia* have been found in the houses at Pompeii, agreeing perfectly with the description of Vitruvius;



being for the most part fanciful compositions, with little of nature in them, but free in the handling, and not unpleasing to the eye. A specimen is introduced in order to afford an idea of the usual style exhibited in this branch of art amongst the ancients.

TOPIA'RIUS. A *fancy gardener;* a slave whose particular province it was to attend to the *opus topiarium* (Cic. *Q. Fr.* iii. 1. 2. Plin. *H. N.* xv. 39.), which comprised the culture and training of trees and shrubs, the decoration of arbours and bowers, and the forming of evergreens by pruning and clipping into a variety of incongruous and fanciful shapes, representing birds, beasts, &c., like those so prevalent in the Dutch gardens of the last century. Cic. *Par.* v. 2. Plin. *Ep.* iii. 19. 3.

TOR'AL and TORA'LE. A *valance*, attached in front to the lower part of a dining couch, between the mattress (*torus*) and the floor (Varro, *L. L.* vi. 167. Pet. *Sat.* 40. 1. Hor. *Ep.* i. 5. 22.), as in the annexed example from a painting discovered at Resina; thus contradistinguished from the *stragulum* and *peristroma*, which were laid, like a sheet, entirely over the mattress, for the occupant to repose upon, as shown by the illustration to the last of those words. It was usually composed of white drapery, or at least of some washing material for the sake of cleanliness (Hor. *Sat.* ii. 4. 84.); but gold tissue or embroidery is mentioned (Lamprid. *Elag.* 19.); and the ridiculous Trimalchio has a va-

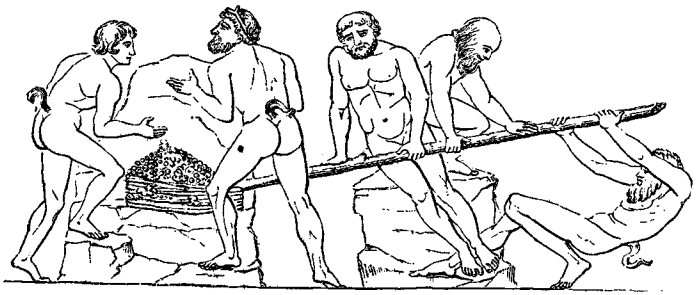


lance, with a hunting scene embroidered upon it, brought in and fastened under the mattresses, upon which guests were actually reposing at dinner, just before a wild-boar was served up. Pet. *l. c.*

TOR'CULAR and -UM (ληνός). A *press* employed in the manufacture of oil and wine (Vitruv. vi. 6. 3. Plin. *H. N.* xviii. 74. Varro, *ap.* Non. *s. v.* p. 47.); the object of which was to extract by violent pressure all the juice remaining in the skins and stalks of the grapes (*pes vinaceorum*) after they had been trodden out by the feet, or the oil from the olive pulps (*samsa*) after they had been bruised in the mill (*trapetum, mola*).

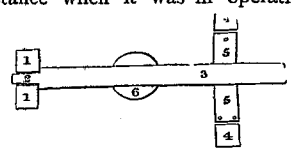
The earliest contrivance employed for this purpose was of a very simple

description; consisting merely of a heavy block of stone, raised up by the aid of a lever beam, under which block the bunches of grapes enclosed in a basket (*fiscina*, Columell. xii. 39. 3.), or between laths (*regulæ*, Id. xii. 52. 10.), to prevent the mass from bulging out at the sides, were placed, as represented by the annexed illustration, from a Greek bas-relief of the Neapolitan Museum. The two figures on the left steady the stone, whilst the three at the opposite extremity of the lever are occupied in raising it up to give room for placing the basket of grapes underneath it.



It is probable, that after the stone had been lowered on to the fruit, the lever was removed to over the top, and made to perform the duties of a press-beam (*prelum*), by fixing one end in a socket, so that the pressmen at the opposite end could increase the natural weight of the stone by forcing the beam upon it.

The next change produced a regular machine, described in detail by Cato (*R. R.* 18.), which operated by the pressure of a beam (*prelum*), drawn down upon the object to be squeezed by means of ropes attached to one end of the beam, and worked by a capstan (*sucula*, Plin. *H. N.* xviii. 74.). Very considerable vestiges of one of these presses have been discovered in an ancient press-room at Gragnano (formerly *Stabiæ*), after which the annexed diagram is designed, with the object of explaining the character of the machine, the parts of which it was composed, and the nomenclature attached to them. 1, 1. Two strong uprights or trunks (*arbores*), firmly planted and wedged into sockets constructed under the flooring of the press-room (see the wood-cut, *s.* TORCULARIUM, No. 4. *i.*), which served to hold down the tongue (*lingula*, 2.) of the press-beam (*prelum*, 3.), and form a point of resistance when it was in operation.

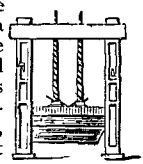


As the entire stress consequent upon the upward action of the press-beam came against this part of the apparatus, when its opposite extremity was forced down, Cato recommends that two trunks should be used, as being more solid, and less likely to be forced out of their sockets than a single one would be; consequently, two are represented in the plan; but in the example at Gragnano, only one was employed, and that had an eye (*foramen*) cut in it, to receive the tongue of the beam. 4, 4. Two posts (*stipites*), also planted in sockets of a similar kind under the flooring (see the wood-cut, *s.* TORCULARIUM, No. 3., *g*, *h*), which held the ends

of the capstan (*sucula*, 5, 5) that worked down the beam. The heads of these posts were tied together by a cross-beam at the top, on which was fixed a pulley, with a cord running through it from the end of the press-beam; by means of which the beam was raised, to make room for the baskets of fruit or pulp, when placed underneath it, upon the bed (*area*, 6.), where they were squeezed. The method of working it is easily understood. When the grapes or olives had been trodden out by the feet or bruised in the mill, the residue was put into a basket and placed on the *area*. Over them was then laid a very strong flat board (*orbis olearius*, Cato, *R. R.* 18.), in order to equalize the pressure upon all parts of the surface. The long end of the press-beam was then lowered from above on to the *orbis*, and there strained down by the capstan until all the juice had been squeezed out.

Another kind of wine-press, of undoubted authority, although not actually described by any of the writers now extant, is represented by the annexed illustration, from a painting at Herculaneum. It consists of two uprights firmly fixed in the ground, and strengthened by a cross-beam at the top, and another at the bottom which served as an *area* upon which the basket of fruit was placed. Over this there are a number of solid boards (*tympana*, Plin. *H. N.* xviii. 74.), which perform the office of a press-beam, having their heads fitted into perpendicular channels running down each side of the uprights, and being forced down upon the mass of grapes by means of large blocks, driven in as wedges between them by blows of a mallet.

Presses like the two described continued in common use amongst the Romans, until within a century of the age of Pliny, when a simple improvement was first introduced, of working the beam down by means of a screw (*cochlea*) instead of the capstan or wedges (Plin. *H. N.* xviii. 74.); but this eventually led to a great change during his lifetime, which very materially altered the form and character of the original machine. The great length of a lever press-beam was very inconvenient, as it required so large a building for the room where it was worked, and the last machine is but a clumsy contrivance. But a remedy was found by the invention of the screw-press, with a mast (*malus*) for the male screw placed in its centre, as shown by the annexed illustration, from a painting at Pompeii; in which solid boards (*tympana*), instead of the long beam, are placed over the mass, and screwed down upon it; so that the machine is much smaller, though equally powerful, and requires less room. (Plin. *l. c.*) The illustration, in reality, is intended for a clothes-press (*pressorium*); but as the constructive principle is the same, it will equally serve to illustrate the present subject.



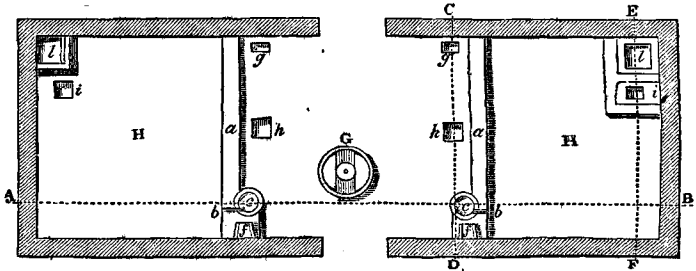
2. (ληνός.) (Plin. *H. N.* xviii. 62. Columell. xi. 2. 71.) In these passages, which speak of washing and cleaning the *torculum*, the word is generally taken to mean a vat in which the grapes were crushed by the feet; but there is no substantial reason for the distinction, since the old lever-press was composed of several pieces, which were put together, or set up, at the time of the vintage and oil-making, and afterwards taken down and stowed out of the way, to leave the room they occupied at liberty for other purposes

(Varro, *ap.* Non. *s. v. vineis ubi ampla cella torculum reponant*). Pliny and Columella only enjoin the necessity of cleaning and washing these parts before they were put by.

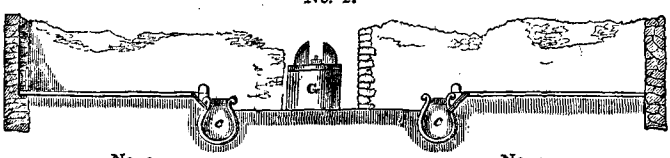
3. (Vitruv. vi. 6. 2.) The press-room, or building in which the *torcular* was worked. Same as

TORCULA'RIUM (ληνεών). A *press-room;* which comprises the whole fabric where oil is made, and in which the mill, presses, reservoirs, and vessels used in the process, were set up or contained. (Cato, *R. R.* xii. xiii. xviii. Columell. xii. 18. 3.) The same name was also given to the building in which the wine-press was placed, though that is otherwise designated by a special term of its own (*vinarium*); but it was constructed upon the same general plan, and contained similar machinery and conveniences to those employed in the manufacture of oil, differing only in some minor details, adapted for the different nature of the article to be produced. This may be collected in part from the passages of Cato and Columella where such structures are described; but it is fully confirmed by an excavation made on the site of the ancient Stabiæ, during the latter

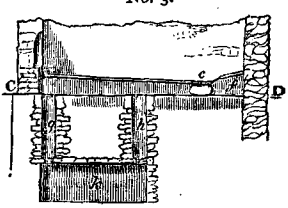
No. 1.



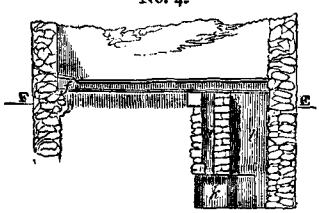
No. 2.



No. 3.



No. 4.



part of the last century, which exposed to view several different press-rooms, some for wine, and others for oil, all of which were arranged upon a general principle, closely corresponding one with the other. The illustration annexed exhibits the ground-plan of one of these buildings, used

for making oil, with a section of its underground appurtenances, the whole agreeing in most of the essential features with the particulars described by Cato; and thus, whilst it materially assists a correct understanding of that author, will convey a complete idea of the method and process adopted by the Romans in the manufacture of this important article of their agricultural produce. No. 1. represents the ground-floor of the room, which has an open gangway completely through it, and contains one mill for bruising the fruit to a pair of presses, one mill being amply sufficient for supplying two presses, as the process of bruising is effected with much greater celerity than that of squeezing. No. 2. is a section of the same, on the line A B. No. 3. a section of one side, on the line C D. No. 4. a section of the same side, on the line E F. The same letters refer to the same objects on all the four. G is the bruising machine (*trapetum*), a full description and view of which is given under that word. H, H. Each a large basin (possibly termed *forum*, ὑπολήνιον), constructed in the fabric, and enclosed on the side where there is no wall by a raised margin (*a, a*). The floors of these basins incline towards the points *b, b*, at each of which there is a leaden conduit opening respectively into two large earthenware jars (*c c*), partly sunk below the level of the floor (No. 2.), and partly raised above it (No. 3.). By the side of each jar there is a low pedestal (*f, f*), raised as high as the lip of the jar, but inclined towards it, and covered at the top with a tile formed with raised edges. On the opposite side of the room are a double set of three square holes (*g, h, i*), sunk in the fabric to a considerable depth below the level of the floor (Nos. 3. and 4.), which were intended as sockets for receiving the masts and uprights of the press (*torcular*); the one at *i* for the trunk (*arbor*), in which the tongue (*lingula*) of the press-beam (*prolum*) was fixed; the other two (*g, h*) for the posts (*stipites*) of the capstan (*sucula*), by which the beam was worked down, as explained by the text and wood-cut at p. 674. As the whole stress of the machinery fell upon these trunks and posts, which rendered them liable to be forced out of their sockets, when the beam was pressed down, they were made fast under the flooring by cross-pieces or foot-bolts (*pedicini*, Cato, *R. R.* xviii. 3.), for the reception of which a small chamber (*k k*, Nos. 3, and 4.) is formed under them, with a staircase (*l, l, l*, Nos. 1. and 4.), for the workmen to descend into it. The mode of operating, and the use of the different parts, may now be easily conceived. The wide gangway in centre was intended for the beasts and labourers to bring in the olives, which were placed in the *trapetum* (G), and bruised. The pulp was then put into baskets, and transferred to the presses (*i, g, h*), which squeezed out the juice into the basins (H H), from which it flowed along the sloping pavement, and through the leaden conduit, into the large jars (*c, c*), whence it was ladled out by the *capulator*, and finally removed into the storehouse or cellar (*cella olearia*). The small pedestal, with its inclined tile at top (*f*. No. 3.), by the side of the large jar (*c*), was intended to rest another vessel upon, whilst it was being filled out of the larger one; and the raised edges, as well as the inclination given to the tile, was to prevent waste, as all the spillings or drippings would thus flow back into the large jar.

TORCULA'RIUS, as an adjective, is applied generally to any one of the instruments, vessels, &c., employed in or about a wine or oil press and press-room (Varro, *R. R.* i. 22. Columell. i. 6.); but, absolutely, the *torcularii* are the labourers who worked the press (Columell. xii. 52. 3.), as seen in the first illustration *s.* TORCULAR.

TOREU'MA (τόρευμα). Probably,

an *ivory carving*, executed by a sharp-pointed instrument (*cælum*, *tornus*), worked by a lathe or wheel; though it must be confessed, that much difference exists respecting the accurate meaning of the word. It is derived, without doubt, from the Greek τορεύω, to bore; which is often applied in the same sense as τορνεύω, to turn, or work with a lathe; and as both the Greek and Latin languages supply distinct terms for the various processes of carving, casting, chasing, engraving in intaglio, inlaying, beating out, and into moulds, as well as every other style now known or practised, except that of working by the point and wheel, which operates upon the principle of boring, it does seem reasonable to believe that the term was employed to designate a class of works executed in the manner described, whether in ivory, very hard stone, or silver. One thing quite certain is, that the *toreuma* was regarded as a highly choice and valuable production (Cic. *Pis.* 27. Sall. *Cat.* 21.); and that it is generally referred to small objects, mostly articles of use, employed as drinking vessels (Suet. *Jul.* 47. Cic. *Verr.* ii. 4. 18.), and ornamented with figures or other devices in relief. (Mart. x. 87.) The same term is also given to a drinking-cup of fictile manufacture (*luteum rotæ toreuma*, Mart. iv. 46. Compare xiv. 102.); where the name *toreuma* can only acquire its meaning from the turning of a potter's wheel.

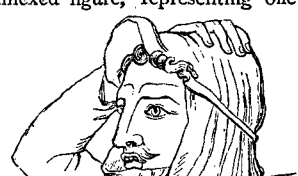
TORMENTUM. A general term for any kind of military engine which discharged missiles (Cic. Cæs. Liv.) by an impetus produced through the means of any elastic and twisted substance (from *torquendo*); including, therefore, the specific denominations *Ballista*, *Catapulta*, *Scorpio*, and others enumerated in the Classed Index.

2. (στρεβλωτήριον). Also, a general term for an instrument of torture (Plin. *H. N.* xxxiv. 19. § 32. Curt. vi. 11.); no doubt, because the rack was one of the commonest and earliest in use.

3. (ὑπόζωμα). A strong cable girt round the hull of a ship from stem to stern, for the purpose of strengthening her timbers in heavy weather (Isidor. *Orig.* xix. 4. 4.); to which Horace certainly seems to allude, and not to the cable of an anchor, when he says *sine funibus Vix durare carinæ Possunt imperiosius Æquor.* (*Carm.* i. 14. 6.). A number of these were kept in the arsenal, taken on board when a vessel was ordered out to sea, and put on as occasion required.

TORNUS (τόρνος). A *lathe*, or turner's wheel (Virg. *Georg.* ii. 449. Plin. *H. N.* vii. 57); also, a sharp-pointed carving or graving-tool, turned by a lathe. Virg. *Ecl.* iii. 38.

TORQUATUS (στρεπτοφόρος). Wearing a twisted collar (*torquis*) round the neck, as was customary with the Gauls (see the wood-cut *s.* COMATUS), the Persians, and other races, in the manner shown by the annexed figure, representing one of

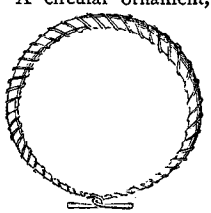


the Persian soldiers in the famous mosaic of Pompeii. Hence, *miles torquatus* amongst the Romans is a soldier who had been presented with an ornament of this description as a reward of valour (Veg. *Mil.* ii. 7. Compare Plin. *H. N.* xxxiii. 10.); which he did not wear round his neck, like the Orientals, but affixed to his breast in the same manner as a modern decoration. This is clearly demonstrated by the following exam-

ple, which exhibits the portrait of a centurion on a sepulchral bas-relief, who wears the following decorations; —a *lemniscus* streaming from the back

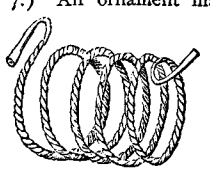
of the head, two *torques* on his breast, and a *phalera* showing under them.

TORQUIS and TORQUES (στρεπτός). A circular ornament, made



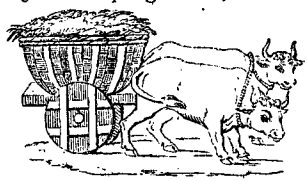
with a number of gold threads twisted spirally together, and worn as a collar or neck-chain by the Gauls, Persians, and other races of the north and east. (Isidor. *Orig.* xix. 31. 11. Cic. *Off.* iii. 21.) The illustration is from an original, and fastens itself by two bent ends, which clasp into one another, the *torquis unca* of Propert. iv. 10. 44.

2. *Torquis brachialis.* (Vopisc. *Aurel.* 7.) An ornament made of



twisted gold, in the same manner as the last example, but forming many spiral coils instead of a single circle, and worn round the lower part of the arm (*brachium*), between the wrist and elbow, instead of on the neck. The illustration is from an original.

3. A coupling collar, made of

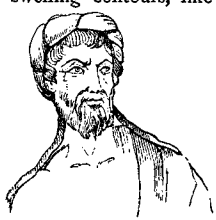


twisted rope, passed round the necks of a pair of oxen (Virg. *Georg.* iii. 168.), when they were not attached by a yoke (*jugum*), as in the annexed example, from a marble bas-relief.

4. Poetically, for a wreath of flowers twined round an altar. Virg. *Georg.* iv. 276.

TOR'TOR (βασανιστής). One who inflicts the torture. Cic. *Phil.* xi. 3. Sen. *Ep.* 14.

TOR'ULUS. Diminutive of TORUS; but specially used to designate a sort of fillet twined round the head (*torulo capiti circumflexo*, Ammian. xix. 1. 31.), and presenting full or swelling contours, like those

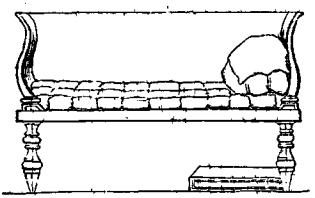


produced by the stuffing in a mattress (Varro, *L. L.* v. 167. TORUS, 2.); or the strands of a rope (TORUS, 1.); or the protuberances of a festoon or chaplet between its ties (TORUS, 4.); as represented by the annexed example from a Pompeian painting. It was also worn by women (Varro, *l. c.*), and in the *Amphitryo* of Plautus, Jupiter is furnished with a *torulus* of

gold twist (*Amph.* Prol. 144.), which he wore under his hat (*petasus*), in order that he might be distinguished from Amphitryon when he uncovered his head.

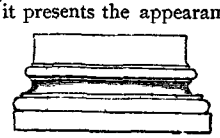
TOR'US. Any full and swelling protuberance, like the convexity of a muscle (Cic. *Tusc.* ii. 9.), of an overcharged vein (Cels. vii. 18.); or the strand of a rope (Cato, *R. R.* 135. 4. Columell. xi. 3. 6.); whence the following more special applications acquire their meaning.

2. A mattress or stuffed bed for lying and sleeping upon (Plin. *H. N.* viii. 73. Ov. *Fast.* ii. 795.); so termed from the swelling undulations produced in it by the stitches of the



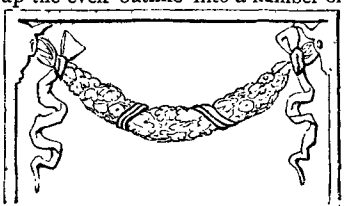
quilting, as represented by the example, which is copied from a marble bas-relief.

3. In architecture, a swelling moulding, similar in form to the astragal, but of larger dimensions, which was employed in the bases of columns, where it presents the appearance of a



swollen vein, or of a round cushion swelling out from the superincumbent weight. When more than one *torus* was applied, as in the annexed example of an Attic base, a hollow moulding or scotia was placed between them, the upper and lower one being distinguished from each other by the respective names of torus *superior* and *inferior*. Vitruv. iv. 7. 3. iii. 5. 2.

4. A swelling protuberance in the circle of a festoon (*sertum*) or of a chaplet (*corona*), produced by ribands tied round it at intervals, which break up the even outline into a number of



separate and undulating parts, as shown by the annexed example from a marble bas-relief. Hence Cicero applies the term figuratively to certain oratorical ornaments in speaking, which interrupt and diversify the even tenor of a discourse. Cic. *Or.* 6.

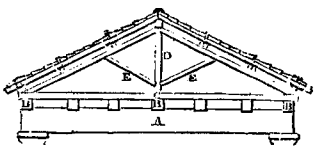
TRAB'EA. A toga, either entirely of purple, or ornamented with one or more horizontal stripes of that colour; the former forming the sacred drapery of a deity, the latter a royal robe, adopted by Romulus and the early kings, from whom it descended to the consuls, who wore it upon certain public solemnities, and to the *equites* or knights, who wore it at their review before the Censor. (Serv. *ad* Virg. *Æn.* vi. 612. Plin. *H. N.* viii. 74. Val. Max. ii. 2. 9.) The method of adjusting it was the same as that described under the article TOGA; more especially as regards the earliest styles, when the drapery was less profuse in its folds and dimensions, whence it is distinguished by the epithet *parva*. Virg. *Æn.* vii. 187.

TRABEA'TUS. Clothed in the *trabea*. Val. Max. ii. 2. 9. Ov. *Fast.* i. 37.

TRABEC'ULA. (Cato, *R. R.* viii. 5.) Diminutive of

TRABS (τράπηξ). Generally, any large wooden beam, such as the rib of a ship, the beam of a battering-ram, &c.; whence, in a more special sense, by architects, a *wooden architrave*, or large beam laid horizontally on a row of columns in order to form

a continuous bed for the other timbers of the roof to rest upon (Vitruv. iv. 2. 1.), like that marked A in the annexed plan. In the Etruscan temples



and other edifices where the space between column and column exceeded the width of three and a half diameters, the architrave was always of timber, even though the rest of the building was constructed in masonry, because stone or marble would not support a superincumbent weight over a void of such extent; but when the intercolumniation was not so great, the architrave was made of the same materials as the other parts of the structure, and is then more usually styled *epistylium*, forming the lowest of the three principal members into which the entablature of an order is divided on its exterior.

TRACTA'TOR. A *shampooer;* a slave whose business it was to manipulate the body and supple the joints after the bath, as still commonly practised in the East. Sen. *Ep.* 66.

TRACT'ATRIX. A female slave, who performed the same office as the *tractator*. Mart. iii. 82.

TRACTUM and TRACTA (κάταγμα). A flock of wool drawn out by the process of combing or carding. Varro *ap.* Non. *s. v.* p. 228. Tibull. i. 6. 80.

2. (λάτανον.) A flake of dough pulled out like a flock of wool in the process of kneading. Cato, *R. R.* 76. 1. Plin. *H. N.* xviii. 27. Athen. xiv. 57.

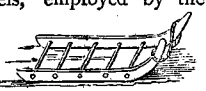
TRA'GULA. A sort of missile discharged by machinery, but of which the distinctive peculiarities are not ascertained. Varro, *L. L.* v. 115. Festus *s. v.* Lucil. Liv. Cæs. Sall.

2. A drag net, or trolling-net, furnished with corks to float its upper edge. Plin. *H. N.* xvi. 13.

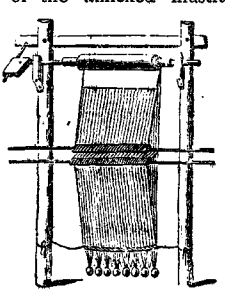
3. (Varro, *L. L.* v. 139.) Same as TRAHA.

TRAGULA'RII. A class of soldiers whose duty it was to place and level the missiles, termed *tragulæ*, to be discharged from a military engine. Veg. *Mil.* ii. 15.

TRAHA, or TRAHEA. A *drag* without wheels, employed by the ancients in threshing; for which purpose it was sometimes drawn behind the *tribula*, to complete what had been left imperfectly threshed. (Columell. ii. 21. 4. Virg. *Georg.* i. 164.) The example is from an Egyptian tomb.



TRA'MA. Originally and accurately, this word seems to have indicated the threads of a warp when opened into a *shed*, or decussated by the leashes (*licia*), as seen in the centre of the annexed illustration,

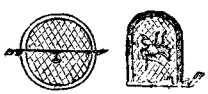


and thus opposed to *stamen*, which signifies the warp before the leashes are put on, and while all its yarns hung straight and close upon the loom, as represented by the wood-cut under that word (Sen. *Ep.* 90. Schneider. *Index. R. R. Script. s.* TELA.) Hence it is applied to the open work of a spider's web (Plin. *H. N.* xi. 28.), and to a very lean person (Pers. vi. 73.), as if to imply that one might see through his skin and bones, as through the shed of a warp. But

latterly, or at least in the language of the common people, the term *trama* was confounded with *subtemen* (Serv. *ad* Virg. *Æn.* iii. 43. Isidor. *Orig.* xix. 29. 7.), in which sense it is retained to this day by the weavers of Italy, who call the woof "*la trama.*"

TRA'MES. A *crosspath*, forming a byeway or short cut, by which persons can move from one place to another without being exposed to public observation. Varro, *L. L.* vii. 62. Cic. *Phil.* xiii. 9. Sall. *Cat.* 59.

TRANSEN'NA. A *trap* for snaring birds, constructed upon a principle very similar to that of our "man-trap." It was formed of network strained upon a frame which was made in two pieces attached to a common axis, extended between them. When the trap was set, the two flaps lay flat out upon the ground; but the moment the bird alighted upon the bait, which was placed upon the cross-bar in the centre, its weight slipped the spring, and the two sides closed together and secured the bird. (Plaut. *Bacch.* iv. 5. 22. *Rud.* iv. 7. 10. and 13. Compare also *Pers.* iv. 3. 13.) The illustration represents an Egyptian trap of the kind described from paintings at Beni-Hassan; on the left side, open, and set; on the right after it has closed with the bird caught in it; the network only has been restored to the right figure, from which it had faded in the original.



2. A lattice of cross-bars before a window, or other aperture, as in the illustration. *s.* PROTHYRUM; hence, *quasi per transennam adspicere* (Cic. *Orat.* i. 35.), "to look in a cursory or imperfect manner, as if through a lattice."

3. A rope extended across any place or opening from side to side (Serv. *ad* Virg. *Æn.* v. 488. Isidor. *Orig.* xix. ii. 24. Sall. *ap.* Non. *s. v.* p. 180.); such, for example, as was stretched across the race-course for the purpose of compelling all the horses to start together (LINEA, 4.); whence the expression *e transenna* (Ammian. xxv. 6. 14.), "all together."

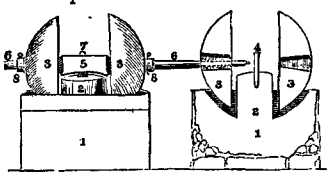
TRANSTILLUM. (Vitruv. v. 12.) Diminutive of

TRANSTRUM. In a general sense, any beam or plank laid horizontally over a void from wall to wall, to support a weight above, suspend other objects from, or as a tie-beam for strengthening the side rafters of a timber roof, when the space covered by it is of large dimensions. Festus *s. v.* Plin. *H. N.* xxxiv. 32. Vitruv. iv. 2. 1.

3. *Transtra*, plural (τὰ σέλματα). The cross-benches upon which the rowers sat in large vessels where more than one man was employed at the same oar, stretching from the ribs of the vessel to another support within her waist, so that the requisite number could be accommodated on the same bench; but their length, position, and exact arrangement cannot be ascertained, with any pretence to authority, for no sufficient testimony remains, either of authors or artists, to illustrate the internal construction of the ancient ships. Festus *s. v.* Virg. *Æn.* iv. 573.

TRAPE'TUM, TRAPE'TUS, or TRAP'ES. An olive mill; or machine for bruising the fleshy part of the olive, and separating it from the stone (Virg. *Georg.* ii. 519. Varro, *L. L.* v. 138.), before it was submitted to the action of the press (*torcular*). A machine of this kind is described at length by Cato (*R. R.* xx.—xxii. and cxxxv.), and an ancient original has been discovered at Gragnano (formerly *Stabiæ*), so closely resembling that description as to leave no question respecting its name and use. A drawing of this is inserted in the next page, both in elevation and section, with the different members properly put together, which were found partly in fragments, and partly

entire, upon the spot. The names ascribed to each are in accordance with the nomenclature of Cato, and the same references apply to the similar parts in the elevation and the



section. The lower member forms a circular basin (*mortarium*, 1), of hard volcanic stone, the sides of which were termed *labra*. (Cato, cxxxv. 6, 7.) From the centre of the basin there rises a thick short column (*miliarium*, 2), serving to support the axles of the bruising-wheels (*orbes*, 3, 3), which are flat on the inside, and convex without. On the top of the column is placed an oblong square wooden box or nave (*cupa*, 5), which received at each end one of the two poles (6, 6), passing through the wheels as an axle, and affording a handle to turn them by, while at the same time it kept the inner surfaces of the wheels at a fixed distance from the sides of the *miliarium*, so as to prevent them from rubbing against it, when in action. The nave is fixed on to the top of the column by a strong iron pivot (*columella ferrea*, 4), round which it turned with the wheels, having a pin (*fistula ferrea*) run through its head, to prevent the whole apparatus from being forced upwards, if the wheels should meet with any serious obstruction underneath. Upon the poles, just outside the wheels, is fixed a cap (*armilla*, 8, 8), riveted by a nail (*clavus*) run through it, the object of which was to prevent the wheels from swaying under the influence of any lateral obstruction, which might cause them to grind against the *labra*, or concave sides of the basin. The under part of the nave was also covered with an iron plate (*tabella ferrea*), to prevent friction. The manner in which the machine acted may now be easily understood. Two men, one at each end of the long poles (6, 6) on which a wheel is fixed, pushed the pair simultaneously round the sides of the basin, previously supplied with a sufficient quantity of olive-berries. Whilst thus driven in a circuit, the resistance produced by the fruit compelled the wheels at the same time to revolve upon the poles by which they were driven, as upon their own axles. This action had the effect of bruising the skins and flesh without crushing the stones; for it will not fail to be observed that the wheels are suspended in such a manner as to work entirely clear of the basin, without touching any part of it, both on their flat sides against the central column (2), and on their convex surfaces towards the lips of the basin, as well as at their circumferences. It was, in fact, to procure this gentle, equable, and regular action, that so much care and attention was required in constructing and putting together the machine, and all the individual parts are designed for the sole purpose of keeping the wheels exactly set at a proper distance from the surfaces of the basin; for if the stones were crushed with the skins, the flavour and quality of the oil would be deteriorated. Columell. xii. 52. 6.

It might be inferred that the *trapetum* was originally employed for crushing grapes, as the term seems to be derived from the Greek τραπέω, "to tread grapes," whence come τραπητός and τραπητής. But there is no passage extant which speaks of its use at the vintage; so that it would, perhaps, be more correctly referred to the Ionic form, τράπω for τρέπω, "to turn round," whence comes the verbal adjective τραπητέον.

TRAPEZI'TA (τραπεζίτης). A money changer (Plaut. *Capt.* i. 2. 84.); merely a Greek word Latin-

ized, for which the Romans use MENSARIUS.

TRAPEZOPH'ORUM (*τραπεζοφόρον*). A leg or support for the slab of a table, or a sideboard. (Cic. *Fam.* vii. 23. Paul. *Dig.* 33. 10. 3.) These were frequently designed by good artists, and sold by themselves to private individuals, who could have a top fitted to them, which accounts for so many objects of this nature having been found in various excavations. They are sometimes composed of a single figure, amongst which the Sphynx frequently occurs; or of a bracket leg, composed from the head and legs of different birds and animals, as in the present example, from the device on a terra-cotta lamp, intended to be used for side-boards, and slabs placed against a wall, or for what we now call console tables.

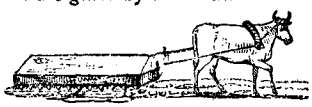
TRECHEDIP'NUM. A word coined or adopted from the Greek (Juv. iii. 67.); the meaning of which is very doubtful. Some suppose it to designate the boots (*ἐνδρομίδες*) worn by the victors at the Grecian games; others, a peculiar sort of costume worn by the Greek parasites, by virtue of which they gained ready admission to the houses where their company was sought or tolerated; but all attempts to arrive at a definitive interpretation are purely conjectural.

TRIA'RII. A body of heavy-armed infantry soldiers, who formed the third division of a Roman legion. They were originally distinguished by the name of *Pilani* from the heavy javelin (*pilum*) with which they were equipped; but when that weapon was also distributed to the other two divisions, comprising the *Hastati* and the *Principes*, the old name was changed for that of *Triarii*, either on account of the position they occupied in the order of battle, viz. the *third* line, which is the reason assigned by Livy, or because their corps consisted of picked men selected from each of the *three* heavy-armed classes, which is the reason assigned by Niebuhr. Their armour consisted of a bronze helmet, with a high crest, a cuirass, large shield, a short and pointed sword, and the heavy javelin or *pilum;* but no authentic monument representing these details with sufficient precision is known to exist. (Varro, *L. L.* v. 89. Liv. viii. 8.) Towards the latter end of the republic, the original distinction between the men styled respectively *Hastati*, *Principes*, and *Triarii* was abandoned, in consequence of the new system adopted of drawing up the army by lines in cohorts.

TRIB'ON (*τρίβων*). A Greek word, signifying literally an old garment worn threadbare; whence the term was given more specially to a very coarse, common, and scanty kind of cloak (*palliun*), worn by the people of Sparta, and adopted by other persons, who affected to ape Spartan manners; more especially by the Cynics, as an outward sign of poverty,

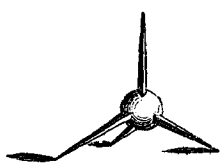
austerity, and simplicity. (Auson. *Ep.* 53. Demosth. *Contra Conon.* 2. p. 306. Schæffer. Aristoph. *Plut.* 882.) The illustration, from a statue of the Villa Borghese, represents a Greek philosopher exactly as the Cynic is described by Alciphron (*Ep.* iii. 40), half-naked in his *tribon.* In the original, the scantiness of the garment, and the coarseness of its texture, are distinctly marked by the form and quality of its folds; but this character, though not altogether lost in our engraving, is rendered less forcibly, from want of decision in the drawing, consequent, in some degree, upon the minute scale to which it has been reduced.

TRI'BULUM and TRI'BULA (τὰ τρίβολα). A machine employed in threshing corn; consisting of a wooden platform, having its under surface studded with sharp pieces of flint or iron teeth. It was drawn over the grain by an animal attached



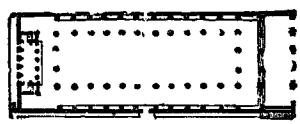
to it, and often weighted by objects placed on the top, or by the driver himself standing upon it. (Varro, *R. R.* i. 52. 1. Plin. *H. N.* xviii. 72. Virg. *Georg.* i. 164.) The practice is retained in the East, where the machine exhibited by the illustration still continues in use.

TRIB'ULUS (τρίβολος). A *caltrop;* that is, a contrivance consisting of four strong iron spikes projecting from the sides of a ball of the same metal, and arranged in such a man-



ner, that when thrown upon the ground, one of them would always stand upright, as in the annexed example, from an original. It was employed in ancient warfare for the purpose of impeding a charge of cavalry, being thrown on the ground to wound the horses' feet. Veg. *Mil.* iii. 24.

TRIBU'NAL (δικαστήριον). The *tribunal;* a raised platform at one extremity of a law court, upon which the curule seats of the judges and other persons of distinction who wished to attend the proceedings were placed. (Cic. *Verr.* ii. 2. 38. Id. *Orat.* i. 37. Suet. *Tib.* 33.) It was



sometimes of a square form, and constructed within the external walls of the building, as shown by the abutment on the right side of the annexed engraving, which represents the ground-plan of the *Basilica* at Pompeii; at others, it consisted of a semicircular absis or alcove (*hemicyclium,* Vitruv. v. 1. 8.), projecting beyond the external wall of the edifice, as in the *Basilica* at Verona, of which a restoration is exhibited at p. 81.

2. In a camp, the *tribunal* was an elevated platform upon which the general sat to administer justice (Tac. *Hist.* iv. 25. *Ib.* iii. 10.); similar to the *suggestum* on p. 632.

3. In a Roman theatre, the *tribunal* was an elevated seat in the pit (*orchestra.* Suet. *Claud.* 21.), generally appropriated to the use of the prætor (Id. *Aug.* 44.).

TRIBU'NUS. A *tribune;* a title originally signifying an officer belonging to a tribe, either elected as its president, or to perform certain duties in its behalf; whence the name was subsequently transferred to several different kinds of officers

appointed for the performance of various other duties. Of these the most important are the following:—

1. *Tribunus Celerum.* The tribune who commanded the royal body guard of calvary under the kings. Liv. i. 59. Pomp. *Dig.* i. 2. 2. CELERES.

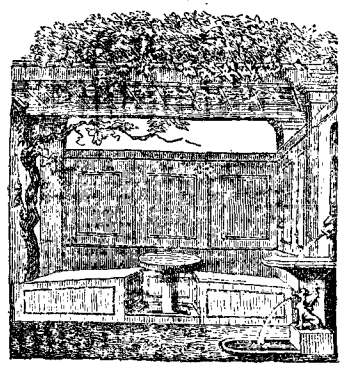
2. *Tribuni militum consulari potestate.* Tribunes of military rank with consular power. They were supreme magistrates possessing the same rank and power as the consuls, but varying in number from three to six, and were first elected in the year U.C. 310, instead of consuls, as a sort of compromise between the patricians and plebeians, in order to avoid the necessity of appointing members of the latter class to the consulship. Their costume and insignia of office were the same as those of the consuls. Liv. iv. 6. and 7.

3. *Tribuni militares* or *militum* (χιλίαρχοι). Military tribunes; officers in the Roman army who held a rank below that of the *legati*, but superior to that of the *centuriones*. (Varro, *L. L.* v. 81. Cic. *Cluent.* 36.)

The numbers of these officers appointed to each legion varied at different periods, as the number of men composing its strength was increased; but they enjoyed an important command and high rank, being often represented on the columns and arches in the immediate staff of the *imperator*, and wearing the same accoutrements with himself and the *legatus*, as exhibited by the annexed group, from the Column of Trajan, which shows the emperor in front, a *legatus* immediately behind him, and the tribune in the rear.

4. *Tribuni plebei* or *plebis* (δήμαρχοι). Tribunes of the people; magistrates elected by the plebeians from amongst their own order, to defend the rights and interests of the poorer and weaker classes against the power of the patrician aristocracy. Their numbers varied from two at first to ten finally; but they enjoyed immense power, and were attended by runners (*viatores*) instead of lictors, whence the emblems attributed to them on coins are the long bench (*subsellium*) and a wand (*virga*); though as mere civilians, they have no distinguishing costume but wear the national toga. Liv. ii. 32. Cic. *Leg.* iii. 7.

TRICH'ILA, TRICH'ILUM, TRIC'LA and TRIC'LIA. A bower, or a summer-house, constructed in the pleasure-grounds of a villa, or other locality, to afford a shady retreat for dining in during genial weather. (Virg. *Copa.* 8.



Inscriptt. *ap.* Orelli, 4517. 4456. Cæs. *B. C.* iii. 96. Compare Prop. iv. 8. 35. seqq.) It was frequently formed of wood and trellis-work, over which vines, gourds, and other

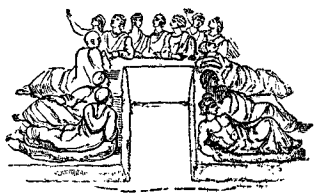
parasitical plants were trained (Columell. x. 378.); but sometimes as a permanent building, decorated with columns and other objects of art (Inscript. *ap.* Orelli, 2909,), like our summer-houses; as shown by the illustration, which exhibits a view of one of these retreats, with its dining-table, bases of masonry intended for receiving the mattresses of three tricliniary couches, and fountain in front, all as they exist in a perfect state of preservation in the house of Actæon at Pompeii.

TRICHO'RUM (τρίχωρον). A term employed to designate some particular kind of apartment in houses or other buildings (Stat. *Sylv.* i. 3. 58. Spart. *Pesc.* 12. Inscript. *ap.* Orelli, 1395. *ap.* Fabretti, p. 740. n. 505.); supposed to mean a room divided into three compartments, or perhaps aisles, by rows of columns.

TRICLINIAR'CHES. A chief servant, to whose care the arrangements of the dinner-table and dining-room (*triclinium*) were confided, and the direction of the waiters and subordinate servants committed. Pet. *Sat.* 22. 6. Inscript. *ap.* Orelli, 794.

TRICLINIA'RIS. Characterizes any article, utensil, or object connected with the service and furniture of a dinner-table and dining-room (*triclinium*); as, *lectus tricliniaris* (Plin. *H. N.* xxxvi. 6.), the dining-couch (LECTUS, 4.); *gradus triclinia'ris* (Varro, *L. L.* viii. 32.), the steps by which the couch was ascended (GRADUS, 1.); *mappa tricliniaris* (Varro, *L. L.* ix. 47.), a table napkin (MAPPA, 1.); and, absolutely, in the plural, *tricliniaria* (Plin. *H. N.* viii. 74.), the coverlets and hangings used upon and about the couch (PERISTROMA, STRAGULUM, TORALE); or the dining-rooms themselves (Varro, *R. R.* i. 13. 7. TRICLINIUM, 2.).

TRICLI'NIUM (τρίκλινον). Does not imply a single tricliniary couch (*lectus tricliniaris*), but the conjunction of *three* dining couches arranged together (Varro, *L. L.* ix. 9. Id. *R. R.* iii. 13. 2. Macrob. *Sat.* ii. 9.), so as to form three sides of a square, leaving a vacant space in the centre for the dining-table, and the fourth side open for the servants to enter and place the trays upon it. A *triclinium*



thus constituted was in general intended for the reception of nine persons, three on each couch; but that precise number was not rigorously enjoined, for sometimes the places were not all filled; at others, the couches were only adapted to receive a single person (see the wood-cut *s.* ACCUBITUM), so that the party would not consist of more than three; and in the example here introduced, though the two sides accommodate three each, no less than seven individuals repose upon the cross end. The original bas-relief from which the illustration is taken, was found at Padua (formerly *Patavium*), a good deal corroded, but still retaining sufficient details to afford an accurate notion of the exact manner in which the three couches of a *triclinium* were disposed with the company upon them; though in this instance they are not absolutely couches (*lecti*), but permanent bases of masonry, of the same character as those shown in the preceding illustration, upon each of which a mattress was laid, as seen under the bodies of the recumbent figures. If a table like that of the last cut were placed in the centre the whole scene would be complete. The figures on the left side are still reclining as at dinner; those on the right, already replete, have turned on their backs to

take a siesta (Juv. i. 56. Ov. *Am.* ii. 5. 13.), while the rest of the party, at the farther end of the triclinium, are enjoying their cups. The scene may possibly represent a funeral feast (*silicernium*); or, more probably, a drinking party after a feast (*comissatio, symposium*), to which it was customary to invite other companions besides the dinner guests; and thus the extra numbers crowded upon the farthest mattress would be accounted for.

2. A *dining-room*, in which the *triclinium* was laid out. (Cic. *Or.* ii. 65. Phædr. iv. 24. Pet. *Sat.* 22. 3. Vitruv. vi. 6. 7. *Ib.* 7. 4.) Several apartments of this kind have been exposed to view in the houses of Pompeii, mostly small, and with fixed basements, instead of movable couches, for the occupants to recline upon, as shown by the two preceding wood-cuts; but it will be understood that other dining-rooms, originally fitted with regular couches, have lost their characteristic features by the removal or decay of the furniture belonging to them.

TRI'DENS (τριόδους, τρίαινα). Literally furnished with three teeth, i. e. prongs; whence applied absolutely in the same sense as *fuscina*; a three-pronged fork for spearing fish (Plin. *H. N.* ix. 20. Wood-cut *s.* FUSCINA, 1.); a similar weapon used by the gladiators called *retiarii* or netmen (Juv. viii. 203. wood-cut *s.* FUSCINA, 2.); the *trident* of Neptune, appropriately attributed by poets and artists to the sea-god in lieu of a sceptre. Virg. *Georg.* i. 13. Id. *Æn.* ii. 610.

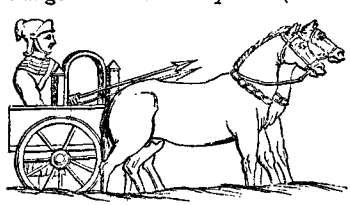
TRIDEN'TIFER and TRIDEN'TIGER. Bearing the trident or sceptre of the seas; an epithet and emblem especially characteristic of the god Neptune, who is thus represented in the last illustration, from a miniature in the Vatican Virgil. Ov. *Met.* viii. 595. Id. xi. 202.

TRIENS. A copper coin, equal in value to one-third of an *As.* and weighing four ounces. (Plin. *H. N.* xxxiii. 13.) It has four balls stamped upon it to denote the value, as in the annexed example from an original drawn on a scale of two-thirds the actual size.

TRIERAR'CHUS (τριήραρχος). Properly, the commander of a Greek triremé, whence the title was transferred into the Roman navy. Tac. *Ann.* xiv. 8. Id. *Hist.* ii. 16.

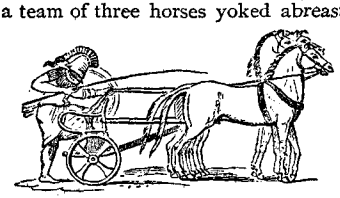
TRIE'RIS (τριήρης). A Greek word, for which the Romans more commonly use TRIREMIS.

TRI'FAX. A missile of four and a half cubits long, which was discharged from the *catapulta* (Festus



s. v. Ennius *ap.* Fest. *l. c.* Aul. Gell. x. 25. 1.); probably a sort of spear, so denominated from having three barbs, as in the example, which is copied from the column of Trajan.

TRIGA. A three-horsed car, and a team of three horses yoked abreast



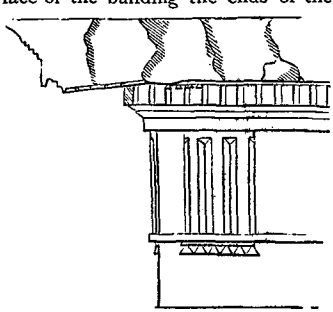
Isidor. *Orig.* xviii. 26. Ulp. *Dig.*

21. 1. 38.); two of which drew from the pole, the third being attached as an outrigger by a brace (*simplici vinculo*. Isidor. *Orig.* xviii. 35.) to its neighbour, or possibly to ropes such as are seen to pass on each side of the middle horse round the forepart of the car, in the annexed example, engraved by Ginzrot from an Etruscan vase in the Museum at Vienna.

TRIGA'RIUM. A place or enclosure for the exercise of *trigæ*, or of horses and cars in general. (Plin. *H. N.* xxxvii. 77.) There were several driving courses of this description in the city of Rome, which are enumerated by P. Victor.

TRIGA'RIUS. One who drives a team of three horses yoked to a car (*triga*). Plin. *H. N.* xxviii. 42.

TRI'GLYPHUS (τρίγλυφος). A *triglyph;* a member of the frieze in a Doric entablature, consisting of three parallel channels with drops (*guttæ*) underneath, arranged at regular intervals throughout the frieze, and intended to represent on the external face of the building the ends of the



tie-beams (*tigna*) as they are ranged above the architrave. (Vitruv. iv. 2.) The literal meaning of the word is thrice slit or grooved; and it is supposed that the ends of the tie-beams in the old wooden buildings were actually cut into three parallel channels, either for the purpose of conducting the rain-water from the cornice above them, or to prevent the beams from splitting. Others are of opinion that these grooves were not positively cut out on the beam heads, but naturally produced by the gradual effects of the rain-water trickling over them; but in either case the sculptured slab or triglyph would represent correctly a real or artificial feature in the original timber roof. The illustration shows a part of the frieze now remaining on the theatre of Marcellus at Rome.

TRIGON. A small ball, hard stuffed, and covered with leather, for playing a game designated by the same name. (Mart. iv. 19. xii. 83.) The example is from an Etruscan bronze; the stitching of the leather is plainly indicated, and the size of the ball may be imagined from the size of the hand, that of a child, which holds it.

2. The game played with a ball or balls of the kind just described. (Hor. *Sat.* i. 6. 126.) It is supposed that three persons were required to make out the game, who stood in the relative positions occupied by the three points of a triangle, so that each would have an opponent in front of him, on his right and left; and as expertness in the use of the left hand is mentioned as essential to a good player (Mart. xiv. 46.), it is further inferred that each one was furnished with two balls, which he had to deliver right and left, and catch in the same manner. But this account depends more upon conjecture than positive evidence, as no representation of the game, sufficiently decisive to establish the fact, has yet been discovered.

TRIGO'NUM (τρίγωνον). A triangular piece of marble, tile, or some

artificial composition, used for inlaying patterns in a mosaic pavement

of the class termed *sectile* (Vitruv. vii. 1. 4. PAVIMENTUM, 2.), as shown by the border round the four sides of the illustration, which represents a piece of pavement on the threshold of the principal entrance to one of the houses at Pompeii.

2. A musical instrument of triangular form, with all its strings of the same thickness, but of unequal lengths (Plat. *Rep.* 399. c. Soph. *Fragm.* 361. Athen. iv. 77. *Ib.* 80.), and which, it is to be inferred from the figure on the left side of the illustration, copied from a Pompeian painting, was carried on the shoulder when played. The word does not occur in the present sense in any of the extant Latin authors; nor is it clear whether they, or the Greeks,

made use of the same term to designate our *triangle*, which seems probable, since that instrument was not unknown to them, as is proved by the figure on the right side of the engraving, copied from a marble bas-relief formerly belonging to the Giustiniani family at Rome, upon which a party of several females are represented playing upon different musical instruments—the triangle here introduced, the rattle termed *crotalum*, the *tympanum*, or tambourine, and the double pipes, or *tibiæ pares*.

TRIL'IX (τρίμιτος). *Twilled* of three threads thick; that is, in which each thread of the weft (*subtemen*) is passed in the weaving over one and then under three threads of the warp (*stamen*), which requires three sets of leashes (*licia*), and produces a ribbed pattern. Mart. xiv. 143.

TRILO'RIS. A hybrid word, half Greek and half Latin, which means, literally, furnished with three thongs; but it is used to designate a garment brocaded with a triple set of ornamental stripes or other pattern, termed *paragundæ*, as explained under that word. Aurel. *Vopisc.* 46.

TRIMOD'IA and -UM. A basket or other vessel containing the measure of three Roman pecks (*modii*). Columell. ii. 99. Plaut. *Men. Prol.* 44.

TRIOB'OLUS (τριόβολος). A silver coin of the Greek currency (Plaut. *Bacch.* ii. 3. 26.); containing three *oboli*, or half a *drachma*. It was coined, however, of two standards; the Attic, worth about $4\frac{3}{4}d.$ of our money, and the Æginetan, which was nearly equal to $6\frac{3}{4}d.$

TRIPET'IA. A term used in the patois of the Gauls, signifying a *three-legged stool*. Sulp. Sever. *Dial.* ii.

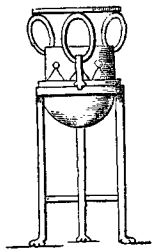
TRIPUD'IUM. A term used in divination to indicate that the food was so greedily eaten by the sacred chickens, that part of it fell from their beaks and struck the ground, which was regarded as a sign of good omen. Cic. *Div.* ii. 34.

TRIP'US (τρίπους). Generally, any thing supported on three feet or legs; whence the following characteristic senses:—

1. A cauldron or vessel for boiling eatables of any description, which stood upon three legs over the fire, as exhibited by the annexed illustration from a picture representing a scene in the market-place of Herculaneum. Isidor. *Orig.* xx. 8. 5. Hom. *Il.* xxiii. 702. τρίπους ἐμπυριβήτης.

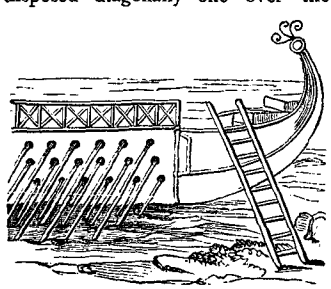
2. A common three-legged stool, such as poor people used to sit upon. Isidor. *Orig.* xx 11. 12. Sulp. Sev. *Dial.* 11.

3. The tripod, or stool of the Pythian priestess, upon which she sat to deliver her responses at Delphi (Cic. Virg. Ov.); of which the annexed figure is given in the plates of Müller's *Handbuch der Archäologie der Kunst*, as an accurately-detailed representation; and a fictile vase of Sir W. Hamilton's collection exhibits a tripod of very similar character, with Apollo sitting upon it.

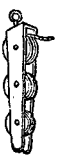


4. An article made of bronze, marble, or precious metals, in imitation of the sacred tripod, either for ornament or use; often dedicated as an offering in the temples, or given as an honorary prize and reward of valour (Virg. *Æn.* v. 110.); or used as an altar for sacrifice, like the annexed example from the arch erected by the Roman goldsmiths in honour of Septimius Severus.

TRIRE'MIS (τριήρης). A *trireme* or war-galley furnished with three banks (*ordines*) of oars on each side, disposed diagonally one over the other (Plin. *H. N.* vii. 57. Virg. *Æn.* v. 119. Ascon. *in Verr.* ii. 1. 20.), as exhibited by the annexed figure, from an ancient fresco-painting, representing the flight of Paris and Helen, discovered in the early part of the past century amongst some ruins in the Farnese gardens at Rome, but which is no longer in existence, as the colours evaporated shortly after it was exposed. (Turnbull, *Treatise on Ancient Painting*, &c. fol. 1740.) A similar arrangement of the three banks of oars is also indicated in some of the sculptures on Trajan's column. In a trireme each rower plied a single oar, and sat upon a separate seat (*sedile*), fixed against the sides of the vessel in the directions indicated by the oar-ports, and not upon a long thwart (*transtrum*), as was the case when several worked upon the same oar. Those on the top bank had the longest oars, the most labour, and consequently the largest pay: they were termed θρανῖται by the Greeks, the oar they used κώπη θρανίτης, and the thowl on which it rested σκαλμός θρανίτης. Those on the lowest rank had the shortest oars, least work, and lowest pay: they were termed θαλαμῖται. Those who occupied the middle bank were termed ζευγῖται, and had their oars of a medium length, and their pay regulated accordingly.

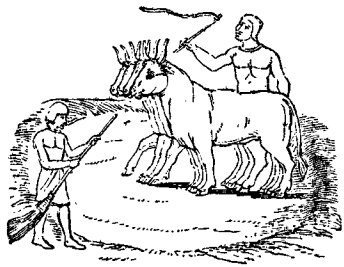


TRISPAS'TOS (τρίσπαστος). A mechanical contrivance employed for the purpose of raising heavy weights, consisting of three pullies (*orbiculi*) set in a single frame or case (*trochlea*) in the manner exhibited by the annexed figure, which represents a similar machine still in common use at the present day. Vitruv. x. 2. 3.



TRITU'RA (ἀλόησις). The act of threshing out corn, which was done in three several ways; by beating out the grain with a rod or a flail (*pertica*, *fustis*); by rubbing it out with a machine drawn over it by cattle (*tribulum*, and wood-cut *s. v.*); or by treading it out with oxen or horses driven

round the threshing-floor in the manner exhibited in the annexed engraving from an Egyptian painting, a practice which is still customary in many parts of Italy and the East. Varro, *L. L.* v. 21. Id. *R. R.* i. 52. 2. Columell. ii. 20. 4. Id. i. 6. 23.



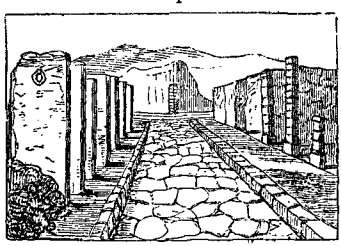
TRIUMPHA'LIA. The ornaments and insignia conferred upon a general at his triumph; consisting of an embroidered toga and tunic (TOGA, 4., *picta*, and TUNICA, 14., *palmata*), a sceptre with the image of an eagle on its top (SCEPTRUM, 4.), a chaplet of laurel leaves and a crown of gold (CORONA, 1.), and a car decorated with ivory carving (CURRUS, 4.). Tac. *Hist.* iv. 4. Liv. x. 7.

TRIUM'PHUS (θρίαμβος). A triumph, or grand military procession, in which a victorious general and his troops entered the city after the successful termination of an important war, commencing at the *porta triumphalis*, then passing through the *Velabrum* and *Circus Maximus*, along the *Via Sacra* and *Forum* up to the temple of Jupiter Capitolinus on the Capitoline hill. It was headed by the entire body of the senate, who went out to meet the troops and conduct them into the city. Next followed the brass band, playing upon trumpets and horns (wood-cuts *s.* CORNICEN and TUBICEN); they preceded a file of carriages laden with the spoils taken from the enemy, intermixed with portable stages, on which articles most remarkable for value or beauty of workmanship were prominently displayed (wood-cut *s.* FERCULUM, 2.), to attract the observation of the public, whilst the quantity and value of the booty and the names of the conquered provinces were placarded upon boards affixed to tall poles (wood-cut *s.* TITULUS, 1.), and carried by the side of the objects described upon them. Then came a band of pipers (TIBICINES) in advance of the victim intended for sacrifice—a white bull decorated with fillets of wool round the head (wood-cut *s.* INFULATUS), and a broad band of richly-dyed cloth across its back (wood-cut *s.* DORSUALIA). Behind the victim walked a body of priests and their attendants with the sacrificial implements. After them the arms, standards, and other insignia of the conquered nations were displayed, immediately in advance of the princes, leaders, and their kindred taken captives in the war, followed by the entire number of ordinary prisoners in fetters. Next came the lictors of the general, in their civic costume, the toga, and with their brows and *fasces* wreathed with laurel (wood-cuts *s.* LICTOR and FASCES, 4.); they formed a body immediately in advance of the triumphant general, who was dressed in his *triumphalia*, and standing in a circular car drawn by four horses (wood-cut *s.* CURRUS, 4.). On his brow he wore a wreath of laurel, and behind him in the car stood a public servant, who held over his head a massive crown of gold studded with jewels (wood-cut *s.* CORONA, 1.). His youngest children were placed in the car with him; whilst those who had attained to manhood rode on horseback beside the car, or upon the horses which drew it. Behind the general marched the superior officers, the *Legati*, *Tribuni*, and the *Equites*, all on horseback; and the procession was finally closed by the entire body of the legions, carrying branches of laurel in their hands, and having chaplets of the same shrub round their heads, alternately singing songs in praise of

their general, and cutting jokes at his expense. During the course of the route the procession passed under a temporary arch designed for the purpose and erected across the street, which in early times was taken down after the fête; but latterly it was replaced by a permanent structure of marble or stone (wood-cut *s.* ARCUS, 5.).

2. *Triumphus navalis.* A public procession in celebration of a great naval victory, the arrangements of which are not represented in any works of art, nor detailed in writings. Liv. xvii. *Epit.*

TRIV'IUM (*τρίοδος*). A spot where three streets or roads meet from opposite directions. Cic. *Div.* i. 54.) When strictly applied, the term has a more especial reference to

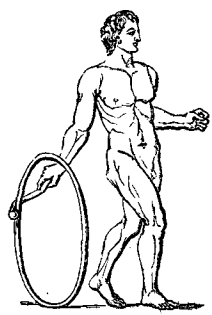


the streets of a town (Virg. *Æn.* iv. 609. Justin. xxi. 5.), as opposed to *compitum* (Cic. *Agr.* i. 3.), which refers to the convergence of cross-roads in the country. But this distinction is not rigorously observed; for *trivium* is often used in both senses, of a public and much-frequented highway, either in a town or country; whence the Latin word *trivialis*, and our own "trivial," acquire their secondary meanings of vulgar or common-place; that is, literally, which may be met with in any public and thronged thoroughfare. The illustration affords a view in the city of Pompeii, with three streets, in the second distance, converging to a point.

TROCH'ILUS (*τροχίλος*). Same as SCOTIA. Vitruv. iii. 5. 2. and 3.

TROCHI'LEA (*τροχιλέα*). A contrivance for the multiplication of mechanical power in raising weights, consisting of a case with a set of blocks or pullies (*orbiculi*) fitted into it. (Vitruv. x. 2. 1. Cato, *R.R.* iii. 5. Lucret. iv. 903.) See the illustration *s.* TRISPASTOS, which exhibits a case furnished with three pullies.

TROCH'US (*τροχός*). A boy's *hoop;* made of iron or bronze, and trundled by a crooked-necked key (*clavis*), as exhibited by the annexed illustration, from an engraved gem.



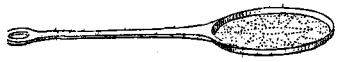
(Hor. *Od.* iii. 24. 57. Id. *A.P.* 380. Prop. iii. 14. 6.) It frequently had a number of small rings set round its rim (Mart. xiv. 169., and wood-cut *s.* ANULUS, 4.), to make a jingling noise as it rolled on; and sometimes small bells (*tintinnabula*) are seen instead of rings.

TROPÆ'UM (*τρόπαιον*). A *trophy;* a monument erected on the spot where a victory had been obtained; or, in the case of naval warfare, upon the nearest point of land to where the action had taken place. It was originally formed with the trunk of a tree, upon which and its branches some arms belonging to the defeated party were suspended, as in the illustration, from an Imperial coin; but latterly trophies were designed as elaborate works of art, in marble or bronze, and erected apart from the battle-field, as permanent

mementoes of the contest. Cic.

Inv. ii. 23. Virg. *Æn.* xi. 5—11. Suet. *Cal.* 45. *Claud.* 1.

TRUA (τρυήλα, τορύνη). A large flat ladle employed for skimming the surface of liquids, for stirring and moving vegetables or meats when boiling (Titin. *ap.* Non. *s. v.* p. 19. Festus, *s.* Antroare), or for removing them from the pot, without taking up the water at the same time. With

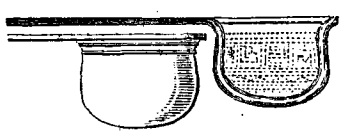


this object, it was perforated by a number of small holes at the bottom, as represented by the annexed example, from an original of bronze found at Pompeii; and this property, as well as the manner of using it, accounts fully for the Greek names it received, with which the Latin one is connected, viz. τρύω, to rub or stir, and τορέω, to bore; one or the other of which notions is found to pervade, and to convey a characteristic meaning to the other special senses of the word *trua*, as well as its diminutive *trulla*.

2. A perforated cap or plate covering the mouth of a sink in a kitchen, &c., in order to prevent the refuse from choking the pipe, while it permits the liquid to drain through it. Varro, *L. L.* v. 118.

TRULLA (τρουλλίον). Diminutive of TRUA. A small perforated ladle of the same use and character as the last described. Varro, *L. L.* v. 118. Hero, *de Spirit.* p. 101.

2. (τρύβλιον.) Either used separately, or with the epithet *vinaria*. A drinking-cup, or table utensil employed for taking the wine out of a larger recipient, which contained a quantity mixed with snow. It was a species of *cyathus* of an improved character, being furnished with an inner case perforated as a strainer, and fitting into the hollow bowl of the cup, so that when adjusted together the two would form but one body, which might be conveniently dipped into the large vessel, and filled; then, by removing the perforated case, any sediment or impurity deposited by the snow would be removed with it from the pure liquid left in the bowl. (Cic. *Verr.* ii. 4. 27. Varro, *L. L.* v. 118. Plin. *H. N.* xxxvii. 7. Scæv. *Dig.* 34. 2. 37.) The illustration represents an original found at Pompeii, with a section of the perforated case in its bowl on

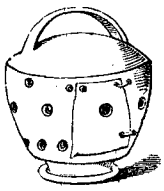


the right. The material is bronze; but the same utensil was also made in common earthenware (Hor. *Sat.* ii. 3. 144.), as well as porcelain (Plin. *l. c.*) and *pietre dure* (Cic. *l. c.*).

3. The pan of a night-chair (Juv. ill. 108.); probably so termed when consisting of a double case, constructed upon the same principle as the vessel last described.

4. A fire-basket made of iron (Liv. xxxvii. 11.), in which ignited matter could be transferred from place to place; and so termed from the perforations drilled in its sides to create a draught of air, like the example on the next page, representing an earthenware *trulla*, discovered in an

excavation near Rome, which, when



found, had a lamp inside it.

5. A *trowel* used by bricklayers for laying the mortar between bricks (Isidor. *Orig.* xix. 18. 3.), and by plasterers for laying on and smoothing the stucco upon walls (Pallad. i. 15. *Ib.* 13. 2.). The illustration repre-

sents an original found amongst other building implements in a house at Pompeii. This sense of the word *trulla* arises from the Greek τρύω, in allusion to the manner of using the instrument; connected, perhaps, with its resemblance to a ladle (TRUA, 1); for it will be observed that the ancient trowel, as exhibited by the example, has a form very different from our own, having a flat blade otherwise shaped like a spoon, precisely like the plasterer's trowel now used at Naples, which is called a plasterer's spoon—*cucchiaja da fabbricatore.*

TRULL'EUM or TRULL'IUM. A *slop-pail;* used by the ancients to receive the dirty water in places where several persons washed their hands at the same time. The object is repeatedly mentioned by Cato, and always in conjunction with other vessels employed in washing, such as hand and foot-basins, &c.; and doubtless resembled in constructive principle the pails commonly used in our dressing-rooms, which have a perforated plate at the top, through which the dirty water is poured without splashing, while it serves, at the same time, to conceal the unsightly appearance of the contents from the person using it. Varro, *L. L.* v. 118. Id. *de Vit. P. R. ap.* Non. *s. v.* p. 547. Cato, *R. R.* x. 2. xi. 2.

TRULLISSA'TIO. A plastering of cement laid on with the trowel (*trulla*). Vitruv. vii. 3. 5. TRULLA, 5.

TRUTINA (τρυτάνη). A general term for any kind of balance used for weighing; sometimes indicating the steel-yard (Vitruv. x. 3, 4. STATERA); at others, a pair of scales (Juv. vi. 437. LIBRA).

TRYB'LIUM (τρύβλιον). A table utensil (Varro, *L. L.* v. 120. Plaut. *Stich.* v. 4. 9.), the precise character of which is not ascertained.

TUB'A (σάλπιγξ). A wind instrument made of bronze, with a funnel or bell-shaped mouth, and straight tube (Ov. *Met.* l. 98. Juv. ii. 118.

Veg. *Mil.* iii. 5.), like our *trumpet*, giving out very loud and interrupted notes (*fractos sonitus,* Virg. *Georg.* iv. 72. *terribili sonitu taratantara dixit.* Ennius *ap.* Prisc. viii. 842.). The example is from the arch of Titus.

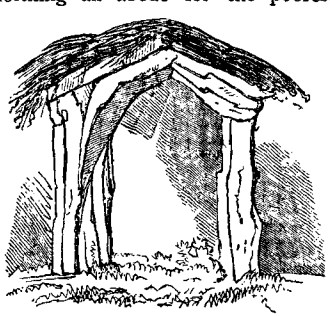
TUBICEN (σαλπιγκτής). A *trumpeter* who blows the *tuba* (Varro, *L. L.* v. 91. Ov. *Met.* iii. 705.), as exhibited by the annexed figure, from a bas-relief on the arch of Constantine. Trumpeters were always included in the brass band of the army (Liv. ii. 64.); amongst the musicians who performed at religious ceremonies (Varro, *L. L.* v. 117.); and at funeral solemnities (Pers. iii. 103.); whence the expression *ad tubicines mittere* (Pet. *Sat.* 129. 7.) means to prepare for death.

TUCE'TUM. A savoury dish composed of beef, or pork, and lard potted down. Pers. ii. 42. Schol. Vet. *ad l.*

TUD'ES and -IS. An antiquated name for a mallet. Festus *s. v.* Sever. *Ætn.* 559. MALLEUS.

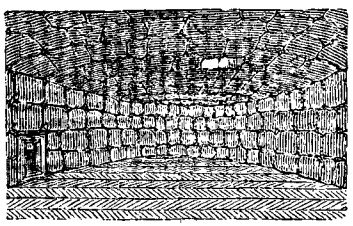
TUDIC'ULA. Diminutive of TUDES; a machine for bruising olives, and separating the fleshy part of the berries from their stones, previous to placing them under the press (*torcular*), by which the oil was squeezed out. Its action was similar to that of a TRIBULUM, working in an upright, instead of horizontal direction (Columell. xii. 52. 7.); but the machine is objected to by Columella, as liable to get out of order, or to have its action impeded by very trifling circumstances; such as that of throwing in only a few berries over the proper quantity. At Mongres, in France, olives are bruised by instruments called *battoirs;* the name and operation of which are believed to exhibit genuine traces of the Roman *tudicula.* Schneider. *ad* Columell. *l. c.* Id. *de trapeto Catonis*, p. 617.

TUGURI'UM. A *cottier's hut;* forming an abode for the poorest



classes of the rural population. They were made of wood, with peaked roofs of turf, the bark of trees, hurdles, or other materials of the same common description, and apparently without windows (Plin. *H. N.* xvi. 14. Virg. *Ecl.* i. 69. Columell. xii. 15. 1. Festus *s. v.*), as exhibited by the illustration from one of the Pompeian paintings.

TULLIA'NUM. An underground dungeon belonging to the state-prisons at Rome; so termed after the name of Servius Tullius, by whose orders it was made. (Sall. *Cat.* 58. Varro, *L. L.* v. 151. Liv. xxix. 22. xxxiv. 44. Festus, *s. v.*) The Tullianum is still in existence, retaining all the features minutely described by Sallust, and is exhibited by the annexed engraving. It con-

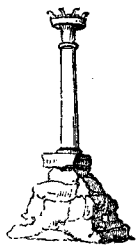


sists of an elliptical chamber, nineteen feet by nine, and six and a half high; but the original height may have been greater, as the present pavement is modern. The masonry is rude, but the blocks are large, and the roof possesses a slight curve. The only entrance to it is through a square opening of three feet five inches by three feet four, formed in the roof of the dungeon, which also serves as the flooring to another cell immediately over-head (see the woodcut *s.* CARCER, 1.); hence the expression *in Tullianum demittere* (Sall. *Cat.* 55.) and *delegare* (Liv. xxix. 22).

TUMULA'TUS. Buried in the soil, with a mound of earth and stones (*tumulus*) piled over the grave. Ov. *Pont.* i. 6. 49. Catull. lxiv. 193.

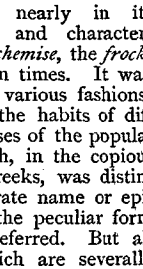
TUM'ULUS (τύμβος, κολώνη). A mound of earth or rough masses of stones (Hom. *Il.* xxiv. 798.) piled up into a pyramidal form, in order to form a *cairn* or *barrow* over the grave. (Cic. *Arch.* 10.) On its summit a tall

column (*stele*) was usually erected for a monument (Hom. *Il.* xi. 371); as exhibited by the annexed illustration, representing the *tumulus* of Adonis in a painting at Pompeii. Hence the word is often used in a general sense for a grave, or a tomb. Pedo. Albin. *El.* i. 69. *Ib.* 73—74. Virg. *Ecl.* v. 42. Ov. *Trist.* iii. 3. 72.



TUNICA (χιτών). A tunic; the principal under-garment of the Greeks and Romans of both sexes; corresponding very nearly in its general form, use, and character, with the *shirt*, the *chemise*, the *frock*, and *blouse* of modern times. It was made, however, in various fashions, to suit the sex or the habits of different ages and classes of the population; each of which, in the copious language of the Greeks, was distinguished by a separate name or epithet descriptive of the peculiar form to which it was referred. But all these varieties, which are severally enumerated in the following paragraphs, preserve the same general characteristics in regard to the use of the garment, its place upon the person, and the manner of adjusting it; so that they are all properly classed under the common name of tunics.

1. (χιτὼν ἀμφιμάσχαλος, *Colobium.*) The ordinary tunic of the male Greek and Roman consisted of a plain woollen shirt, girded round the loins, and reached to the knees, or thereabout, with two short sleeves, which just covered the deltoid muscle, or upper portion of the arms, as far as the arm-pit (μασχάλη), as exhibited by the first illustration, from one of the figures on Trajan's column. (Jul. Pollux. vii. 47. Aristoph. *Eq.* 882. Serv. *ad* Virg. *Æn.* ix. 616.) The industrious part of the free population, whilst engaged in their daily pursuits, wore it, in the manner there represented, without any other covering; but the upper ranks, and the others likewise upon festivals and holidays, when they were dressed in full attire, had always some loose outside drapery disposed over the tunic, which would of course conceal the greater portion of the under vest, in the manner shown by the annexed figures, repre-



senting on the left side the statue of Aristides, with the *pallium* over his tunic, and on the right, a Roman with his *toga* outside, from a bas-relief of the imperial age. These two articles thus constitute the complete attire usually worn by the great mass of the free population in ancient Greece and Italy, and are as intimately connected with each other as the shirt and coat of modern times.

2. (χιτὼν ἑτερομάσχαλος.) A tunic made with *only one* short sleeve covering the deltoid muscle of the left arm as far as the arm-pit, in the manner represented by the next figure, from a small marble statue of the Villa Albani. The Latin language does not afford any distinct

name for a tunic of this fashion, which renders it probable that it was not adopted by the Romans; and amongst the Greeks it was esteemed a servile garb (Jul. Pollux. vii. 47.), not befitting the free population, though it is worn by Dædalus in one of the paintings at Pompeii. The example here given is clearly intended to represent a young slave going to market, with a purse in one hand and a basket in the other.

3. (ἐξωμὶς, *exomis*.) A tunic which only covered the left shoulder (ὦμος), leaving the right one entirely *exposed*, in the manner represented by the annexed figure from the Vatican Virgil. It is there fastened by a knot on the top of the shoulder; but the *exomis* was also made with a single sleeve, when it was termed by the Greeks ἐξωμὶς ἑτερομάσχαλος (Pollux. vii. 47.), of which the preceding figure affords an example. On works of art it is often made of fur, and is commonly worn on the stage, by the labouring population, slaves, artists, and even females addicted to the chase and war; by Dædalus, Diana, and the Amazons. Aul. Gell. vii. 12. 1. Festus *s. v.* Aristoph. *Vesp.* 444. Schol. Vet. *ad l.*

4. (ἐπωμὶς.) A tunic worn by the females of Greece (Jul. Pollux. vii. 49.), which received the name from being fastened with brooches on the top of each shoulder at the point where it joins the collar-bone, as implied by the primary sense of the Greek word, and shown by the annexed figure of Diana from a statue of the Villa Pamfili. This is the old tunic of the Doric races, which was made of woollen, entirely without sleeves, fastened by a girdle worn low upon the hips, like a man's, never reaching below the knees, and in many examples not much farther than midway down the thigh.

5. (σχιστὸς χιτών.) The *slit* tunic; which was only sewed close up from the bottom on the left side, leaving a long slit on the right, for the purpose of allowing free action to the limbs, and through which the greater part of the thigh would be seen in active exercise. It was usually fastened by brooches on the shoulders (Jul. Pollux. vii. 54—55.), in the same manner as shown by the last figure; but one of them may be supposed to have come undone in the present example, or to have been studiously omitted by the Pompeian artist who designed it, in order to indicate the natural restlessness and carelessness of boyhood. It was the characteristic tunic of the young Spartan damsels (Pollux. *l. c.*); but in works of art it is frequently given to the Amazons and children, and it is also worn by the Dacians on the column of Trajan.

6. *Tunica manicata* or *manuleata* (χιτὼν χειριδωτὸς or καρπωτός). A

tunic with long sleeves reaching down to the hands or wrists, like the French *blouse*. In the early ages long sleeves were not worn by the male population, either of Greece or Italy, nor generally by females; but they were afterwards adopted as a luxury from the foreigner, and during the imperial ages became very common amongst both sexes, as may be seen by many specimens in the course of these pages. The present example is taken from one of the figures belonging to the celebrated group of Niobe, and is supposed to represent the children's tutor or attendant (*pædagogus*); consequently, a slave and foreigner. Cic. *Cat.* ii. 10. Plaut. *Pseud.* ii. 4. 48. Aul. Gell. vii. 12. 1. Virg. *Æn.* ix. 616.

7. *Tunica talaris* (χιτὼν ποδήρης). A tunic with long skirts reaching down to the ankle joints; commonly worn in early times by both sexes of the Ionian races, whence it

was introduced at Athens, where it continued in use until the age of Pericles. It was made of linen and fastened by a girdle, and always had sleeves, sometimes very full and hanging loose over the arms, as shown by the female figure, from a statue of Euterpe, and sometimes reaching down to the wrists, as shown by the example on the right, representing a tragic actor in the character of Hercules, from a marble bas-relief. The Romans esteemed such a dress as unmanly in the extreme, and never adopted it as part of their male national costume. Cic. *Verr.* ii. 5. 13. Id. *Cat.* ii. 10.

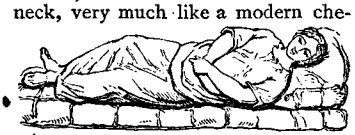
8. *Tunica muliebris.* A woman's tunic (Aul. Gell. vi. 10. 2.); generally made longer and looser than those worn by men, and fastened by a girdle immediately under the bosom, instead of round the loins. The tunic of the Dorian females, which forms an exception to the usual style, is shown by the figure No. 4.; that of the Ionian women, with long sleeves, by the left-hand figure in the last illustration; and the annexed example, from a marble bas-relief, exhibits the same article of female attire, with a half sleeve, reaching nearly to the elbow, and having a long slit on the outside, the edges of which are connected at intervals by a set of studs or brooches, so as to leave a series of open loops between them. This style appears from numerous

works of art to have been one of those most generally adopted by females of the better classes both in Italy and Greece. It is mentioned by

Ælian (*V. H.* i. 18) as one of great antiquity, and instanced as an example of female extravagance in dress. The principal tunic of the Roman matron and lady of rank is exhibited under the article STOLA, by which name it was specially designated.

9. *Tunica interior* and *intima.* The under and undermost tunic. Both sexes were in the habit of wearing two tunics (Aul. Gell. x. 15. 3. Calpurn. *Ecl.* iii. 29.); and persons of delicate constitutions would sometimes put on as many as four, one over the other (Suet. *Aug.* 82.), in which case the outer one is *the* tunic, *tunica*, and the under one *tunica interior* or *intima.* The annexed illustration from a marble bas-relief exhibits a figure

in two tunics, very distinctly marked, the under one with long sleeves, and a skirt which reaches half-way between the knee and ankle; the outer one with short sleeves, and a skirt which terminates at the middle of the thigh, and a girdle round the waist which compresses both. But the ordinary kind of tunic worn next the skin by women was made with short sleeves, and rather loose round the neck, very much like a modern che-



mise, as shown by the annexed example, from a Roman bas-relief, which may be compared with the figure introduced *s.* INDUTUS, representing a Greek female taking off her chemise, from a fictile vase.

10. *Tunica recta.* See RECTA.

11. *Tunica angusticlavia.* See CLAVUS, 9.

12. *Tunica laticlavia.* See CLAVUS, 8.

13. *Tunica patagiata.* See PATAGIUM.

14. *Tunica palmata.* A flowered tunic worn with the *toga picta* (Liv. x. 7. xxx. 15.); supposed to have been ornamented with embroidery representing palm branches, as it was the one worn by a general at his triumph.

15. *Tunica picta.* An embroidered tunic worn by the Salii. Liv. i. 20.

16. *Tunica asena.* A plain tunic without any ornament upon it (Lamprid. *Alex. Sev.* 33.); like any of those shown from Nos. 1. to 10.; all the rest, from 11. to 15., receiving their designations not from any peculiarity of form, but from the ornaments interwoven, embroidered, or sewed upon them.

TUNICA'TUS (*μονοχίτων, ὁλοχίτων*). In a general sense, wearing a tunic; but the word is more commonly opposed in an express manner to *togatus*, and means wearing *only* the tunic, as corresponding with our expression "in his shirt," or "without his coat." (Suet. *Aug.* 24. *Ib.* 100. *Nero*, 48.) The term, when applied to persons of the better classes, sometimes conveys a notion of being at their ease in the country, or in dishabille, as they were in the habit of taking off the toga when at home or out of town, whence *tunicata quies* (Mart. x. 51.) expresses the ease and independence of home or the country; but it is more frequently applied in a sense exactly contrary to this, indicating that the person is occupied in active exercise or labour (Cic. *Cæl.* 5.), because it was necessary to lay aside the cumbrous and embarrassing

toga upon such occasions; and in this sense it is commonly used to characterize the lower or labouring classes (Hor. *Ep.* i. 7. 65.), whose daily occupations compelled them to wear a tunic only, without the toga. The illustrations *s.* TUNICA, 1. exhibit a figure in the tunic alone contrasted with another in the tunic and toga; and thus distinctly illustrate the different images called to the mind by the several terms *tunicatus* and *togatus*.

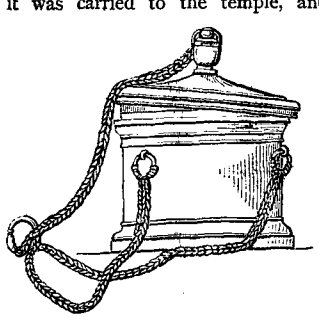
TUNICOPALLIUM. A garment possessing the double properties of the *tunica* and *pallium*, not a written term used in the language, but a word invented by the grammarians as a definition of the peculiar properties of the garment termed PALLA. Non. *s.* PALLA, p. 537. Serv. *ad* Virg. *Æn.* i. 648.

TUNICULA (χιτωνίσκος, χιτώνιον). In a general sense diminutive of TUNICA; the diminutive sometimes indicating inferiority of quality (Plaut. *Rud.* ii. 6. 53. Varro *ap.* Non. *s.* TRACTUS, p. 228.); sometimes smallness of size (Turpil. *ap.* Non. *s.* STROPHIUM, p. 538.); but in a special sense, an under-garment such as we should call a *shirt* or a *chemise* according to the sex by which it was worn. It was put on next the skin, and by women was fastened under the bosom by a girdle. In Alciphron (*Ep.* i. 39.) a Greek courtesan relates a contest between two of her class as to which of them possessed the finest-formed back. To decide the question one unties her girdle, and, lifting up her chemise (χιτώνιον), turns her head back to examine and admire herself behind; the other takes off her chemise, and then stood completely naked. These characteristics are distinctly exhibited in the illustration from a statue in the Museum at Naples, which without doubt commemorates the first of these two rivals in the act of lifting up her chemise. The Romans applied the word *tunicula* both to the male and female vest; but the Greeks, in the opinion of some scholars, made a distinction, using χιτωνίσκος in regard to men (Demosth. *in Mid.* p. 370. Schæffer), and χιτώνιον with reference to women. (Lucian. *Lexiph.* 25. Eustath. *Il.* xviii. 416.) But this rule, if true, does not appear to have been strictly observed. In the above passage from Alciphron, for instance, χιτώνιον is applied to female apparel, but to male attire by the same author (iii. 57.); while Athenæus (xiii. 59.) uses χιτωνίσκος for females; and Ælian the same word for both (women, *V. H.* vii. 9.; men, *ib.* xiii. 36.).

TURBO (βέμβιξ, ῥόμβος, στρόμβος). A boy's *whipping-top* (Virg. *Æn.* vii. 378. Tibull. i. 5. 3.), similar to those now in use.

2. The *whorl* or *whirl* of a spindle (Catull. 64. 315. Auct. *Consol. ad Liv.* 164.), technically termed VERTICILLUM; which see.

TURIB'ULUM or THURIB'ULUM (θυμιατήριον). A *censer*, or vessel in which incense was burnt (Liv. xxix. 14.), as contradistinguished from *acerra*, the box in which it was carried to the temple, and thence taken out to be put into the



censer, or sprinkled upon the burning altar. It was often carried in the hand by a chain, and swung to and fro for the purpose of diffusing the odoriferous vapour along the streets (Curt. viii. 9.) or through the temples (Virg. *Æn.* xi. 481.), in the same manner as still practised in the Roman Catholic churches. The illustration represents an original of bronze found at Pompeii. One of the three chains by which it was suspended from the hand is attached to the top of the lid, which would be raised a little, and the vapour thus permitted to escape, every time the vessel was swung backwards or forwards.

TURIC'REMUS or THURIC'REMUS. On which incense is burnt; as *ara turicrema* (Lucret. ii. 353. Virg. *Æn.* iv. 453.), an altar for burning incense (wood-cut *s.* ARA, 6.); *focus turicremus* (Ov. *Her.* ii. 18.), a brazier for the same. Wood-cut *s.* FOCUS, 3.

TURMA (τῦλη). A troop or company of cavalry, originally consisting of thirty men and three officers (*decuriones*). Varro, *L. L.* v. 91.

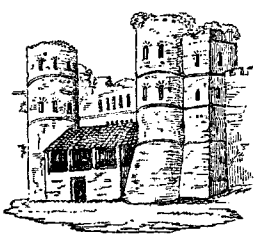
TURRIC'ULA (πυργίδιον). Diminutive of TURRIS. Vitruv. x. 13. 6.

2. A dice-box, formed in the shape of a tower (Mart. xiv. 16.); whence it is also termed *pyrgus* (Sidon. *Ep.* viii. 12.), from the Greek word meaning a tower. The precise difference between the common dice-box, *fritillus*, and the *turricula*, is not sufficiently ascertained, some thinking that the former term designated only a box of circular form, like the example introduced at p. 302.; and the latter one a box with square sides, of which an example occurs in an old almanack supposed to have been executed in the time of Constantine (Lambecc. *Bibliothec. Cæs.* tom. 4. Col. 1665.), where it is represented standing upon a table with a couple of dice by its side. But as the ancient towers were made both circular and angular, the name would be equally applicable to either form. Other scholars have thence concluded that the *turricula*, though probably similar in form, was an entirely distinct instrument from the *fritillus*, and employed together with it as an additional means of preventing unfairness at play. According to them it was fixed to the board (*tabula*), and the dice, instead of being cast directly from the *fritillus* on to the board, were thrown from it into the *turricula*, through which they fell on to the board, after acquiring additional rotation in their descent down its graduated sides. But this opinion is to be regarded as one collected from inferential reasoning, rather than proved by positive evidence.

TURRIGER. Bearing towers. See TURRITUS.

TURRIS (τύρσις, πύργος). In a general sense, any very lofty building or pile of buildings; whence the term is applied indiscriminately to objects of civil or military architecture, a palatial residence, or a fortified place. Liv. xxxiii. 48. Sall. *Jug.* 103. Suet. *Nero*, 38. Ov. *A. Am.* iii. 416.

2. A *tower* of fortification, disposed at intervals in the walls of a city, stationary camp, or any other fortified enclosure. (Cic. Cæs. Liv. &c.) They were built both round and square, were run up to several stories high, with turrets (*pinnæ*) on the top, loop-holes (*fenestræ*) on the face, and frequently a sally-port (*fornix*) below, and in general were situated at short distances from one another,



so that an attacking party would be exposed to a discharge of missiles on

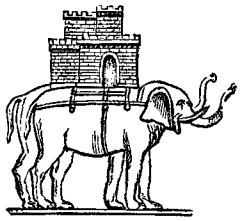
both flanks at the same moment. The illustration exhibits three towers, two round and one square, now standing by the side of the *Porta Asinaria*, in the walls of Rome.

3. *Turris mobilis*, or *ambulatoria*. A movable tower used in sieges, made of wood, covered with iron, raw hides, or stuffed mattresses, to break the force of the blows directed against it, and placed upon wheels, by means of which it could be driven close up to the enemy's walls. It was divided into several stories or platforms, the lower one containing the battering-ram (*aries*), the upper ones, various kinds of drawbridges and other contrivances for raising and lowering the besiegers on to the walls (*pons, sambuca, tolleno*), the highest of all being filled with light troops who cleared the opposite ramparts of their defenders before the bridges were let down for the assault. Liv. xxi. 11. Vitruv. x. 13. Veg. *Mil.* iv. 17.

4. A tower erected upon the deck of a ship of war, into which the troops

ascended to annoy the crew of an enemy's vessel with their missiles, or to scale a fortress from the seaboard. (Liv. xxiv. 34. Ammian. xxi. 12. 9—10.) The illustration is taken from a marble bas-relief.

5. A tower fastened on the back



of an elephant, in which armed men were stationed on the battle-field. (Liv. xxxvii. 40.) The illustration is copied from an engraved gem.

6. A particular kind of battle-array, in which the army was disposed in the figure of an oblong-square column. Cato *ap.* Fest. *s.* Serra præliari. Aul. Gell. x. 9.

TURRI'TUS. Furnished with a tower or towers; of city walls (Ov. *Am.* iii. 8. 47.), TURRIS, 2.; of ships (Virg. *Æn.* viii. 693), TURRIS, 4.; of elephants (Plin. *H. N.* viii. 7. 7.), TURRIS, 5.

TURUN'DA. A *pellet*, made of bran, meal, paste, &c., for fattening poultry. Cato, *R. R.* 89. Varro, *R. R.* iii. 9. 20.

2. A sort of cake, made of similar materials to the last, as an offering to the gods. Varro *ap.* Non. *s. v.* p. 552.

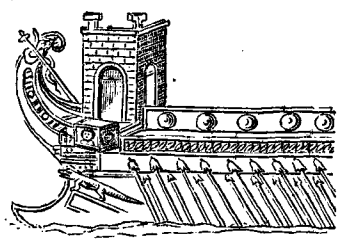
3. A strip or roll of lint inserted into a wound. Cato, *R. R.* clvii. 14.

TUS or THUS (λιβανωτός. *Frankincense;* an odoriferous gum from a tree of Arabian growth, much employed by the ancients at the sacrifice, in the service of the temples, and other ceremonials. It was carried to the altar by a minister (*camillus*), in a small square case (*acerra*), from which a few grains were taken out, and sprinkled over the burning altar (*ara turicrema*); or it was made up into pastiles, which

were carried in a deep dish (*catinus*), and thence dropped upon a lighted

brazier (*focus turicremus*), both which customs are exemplified by the illustration, from an ancient fresco painting; or, finally, it was kindled in a censer (*turibulum*), which was carried in the hand, and swung backwards and forwards to give out and diffuse its vapour, in the manner now practised at the ceremonies of the Roman Catholic Church. Hor. *Od.* iii. 8. 2. Pers. v. 120. Ov. *Met.* vii. 589. Id. *Pont.* ii. 1. 32.

TUTE'LA. The tutelary genius of a ship, under whose protection the crew and vessel were supposed to sail (Ov. *Trist.* i. 10. 1. Pet. *Sat.* 105. 4.), as the vessels of Catholic countries are now put under the guardianship of some patron saint. The *tutela*, or image of the protecting genius, was placed in the after-part of the ship (Sil. Ital. xiv. 410.); whereas the *insigne* was the figure-head upon the prow. It sometimes consisted of a small statue on the deck (Pet. *Sat.* 108. 13.); sometimes of a portrait, either carved or painted upon the quarter (Sen. *Ep.* 76.); as in the annexed example, from a



marble bas-relief, in which it appears on a small square projection under the tower. The substructions of the island in the Tiber, designed to represent the ship that brought the serpent of Æsculapius from Epidaurus to Rome, afford another instance of the same practice in the masonry forming the quarters of the vessel, on which a bust of Æsculapius is carved for a *tutela*, and may be seen, when the waters are low, under the garden-wall of the convent of Saint Bartholomew, or in an engraving of Gamucci (*Antichità di Roma*, p. 174. Venez. 1588.).

TUTULA'TUS. In a general sense, wearing the hair dressed in a conical form (TUTULUS, 1.); or the priest's cap of the same name (TUTULUS, 2.), whence, in a special sense, a priest who wore it. Varro, *L. L.* vii. 44. Ennius *ap.* Varro, *l. c.*

TUT'ULUS. A particular style of head-dress, originally confined to the *Flaminica*, or wife of the Flamen Dialis (Festus *s. v.*), but subsequently adopted by other females. (Inscript. *ap.* Grut. 579. 5.) It was formed by piling up the hair with the aid of a purple ribbon, to a considerable height on the top of the head, so as to have the appearance of a goal (*meta*, Varro, *L. L.* vii. 44. Festus *s. v.*), as in the illustration, from a painting of Herculaneum. This fashion is also alluded to in the expressions, *suggestum comæ* (Stat. *Sylv.* i. 2. 114.); and *tot compagibus altum Ædificat caput* (Juv. vi. 502.).

2. A high cap, made of wool, in the form of a cone or goal (*meta*, Serv. *ad* Virg. *Æn.* ii. 683.), but without the olive point (*apex*) at the top, which was worn by some orders of the priesthood (Servius, *l. c.*); like the annexed example, from a bronze medal, representing the Genius of Augustus performing sacrifice.

TYMPANIS'TA (τυμπανιστής). A man who plays the *tympanum*, or tambourine (Apul. *Deo Socrat.* p. 685.), as exhibited by the annexed

figure, from a mosaic by Dioscorides

of Samos, discovered at Pompeii, representing a concert by four musicians; a boy with the *monaulos*, a young female with the *tibiæ pares*, an elder one with the *cymbala*, and the present figure.

TYMPANIS'TRIA (*τυμπανίστρια*). A female who plays the *tympanum*, or tambourine (Sidon. *Ep.* i. 2. Inscript. *ap.* Donat. Cl. 8. No. 1.), as exhibited by the annexed

figure, from a painting of Pompeii.

TYMPAN'IUM (*τυμπάνιον*). Diminutive of TYMPANUM; a pearl with one surface flat and the other round (Plin. *H. N.* ix. 44.), like a kettle-drum, from which resemblance it is believed that the name arose.

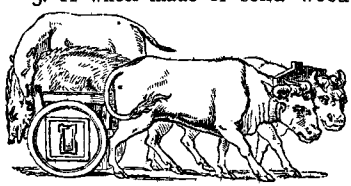
TYMPANOT'RIBA (*τυμπανοτρίβης*). (Plaut. *Truc.* ii. 7. 60.) Same as TYMPANISTA; both words conveying a notion of contempt or ridicule, and indicating an effeminate man, like the priests of Cybele, who employed the *tympanum* at their festivals, though an instrument otherwise more appropriate for females.

TYM'PANUM (*τύμπανον*, *κύκλωμα βυρσότον*). A *tambourine*; consisting of a wooden hoop, covered on one side with hide, like a sieve (Isidor. *Orig.* iii. 21. 10. Eur. *Bacch.* 124.), and set round with small bells or jingles, like the annexed example, from an engraved gem. It was sounded by beating with the hand (Ov. *Fast.* iv. 324. Lucret. ii. 618. Catull. 64. 261. wood-cut *s.* TYMPANISTRIA), or running the forefinger round the edge (Suet. *Aug.* 61., wood-cut *s.* TYMPANISTA), and sometimes also with a stick, as is stated by Isidorus (*l. c.*), and may be inferred from the joke of Phædrus (iii. 20.) respecting the poor ass who suffered as much cudgelling after death as during life, because his skin was used to cover a *tympanum*. This instrument is distinguished from the larger and more ponderous kettle-drum by the epithet *leve* (Catull. 63. 6.) or *inane* (Ov. *Met.* iii. 533.); and it is clear, from its frequent occurrence in the works of art representing the ceremonials of Bacchus and Cybele, that it, and not the drum, is intended when the term is used with reference to the worship of those deities.

2. The same word is supposed to have likewise designated an instrument like our *kettle-drum*, with one flat surface of skin strained over a metal basing, because a pearl, with one surface flat and the other round, was designated by a diminutive form of the same word, *tympanium;* and Apollodorus (*Bibl.* i. 9. 7.) describes a contrivance employed by Salmoneus to produce a loud noise, like thunder, which closely resembles the kettle-drum, being formed by a copper

kettle (*lebes*), with a skin strained over its rims. If such a notion be correct, it is probably this instrument which Justin intends to particularize (xli. 2.), as employed by the Parthians to give the signal of battle; for they also employed the long drum (*symphonia*) upon similar occasions. Plaut. *Crass.* 23.

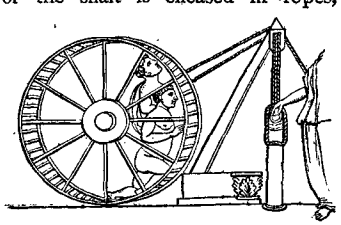
3. A wheel made of solid wood



without spokes (*radii*), such as was used for wagons (*plaustra*), as exhibited by the annexed example, from a Roman bas-relief. Virg. *Georg.* ii. 444.

4. *Tympanum dentatum.* A wheel of solid wood, with teeth or *cogs* round its edges. Vitruv. x. 5.

5. A *tread-wheel* for raising heavy weights, worked by human labour. (Lucret. iv. 907.) The illustration is from a marble preserved at Capua, with an inscription commemorating the building or repairing the theatre of the ancient city. It represents the method adopted by the Roman architects for raising a column. The head of the shaft is encased in ropes,

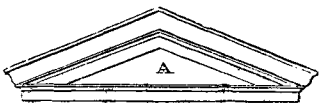


which pass through a block suspended from the top of a triangle or shears (*vara*, Vitruv. x. 13. 2.), like those employed for erecting masts, and they raise the pillar by twining themselves round the wheel as it revolves under the weight of the men upon it. The capital is seen on the ground ready to be put into its place when the column has been erected. The execution is rough and imperfect in details, and the wheel is a radiated one (*rota*), instead of a solid *tympanum*, which may have been intentionally designed by the artist, in order to exhibit the men at work; but the relic is valuable, as it explains an operation in ancient mechanics which has been regarded as extremely difficult to understand;—how the enormous columns of one solid block of marble could be raised, when they were placed at close intervals, often not more than 2½ diameters apart, as in the portico of the Pantheon, for instance, where the contiguity to each other does not seem to afford space for the requisite machinery.

6. A solid tread-wheel for raising water from ponds or stagnant pools, where there is no current to move the wheel. Several of these contrivances are described by Vitruvius x. 4. The simplest resembled the plan of the common water-wheel, described and illustrated *s.* ROTA, 4., except that the wheel itself was solid, and the motive power given by the tread of men, instead of the action of a current. Another contrivance of a more complicated character consisted of a wheel furnished with a certain number of apertures (*aperturæ*), instead of buckets or scoops (*modioli*, *haustra*), on the circumference of the drum, through which the water entered, as the wheel was worked round by the labourers upon it, and fell upon boards (*tabulæ*), radiating in the interior of the wheel from its circumference to the centre of the axle. This was formed out of a hollow cylinder, and had likewise a number of cavities (*columbaria*) in its circumference, through which the water penetrated the cylinder, and was thence discharged from its ex-

tremity into the receiving trough (*labrum ligneum*) and the channel (*canalis*) which conducted it through the land. Lastly, when the water to be raised was situated at a great depth from the surface where the *tympanum* was placed, a double chain, furnished with buckets, like our chain pumps, was attached to the axle, so that one set were let down and the other drawn up by the revolutions of the machine, each bucket, as it turned over the centre, emptying itself into a receiver constructed for the purpose.

7. A flat and naked triangular face, marked A in the annexed example, included within the converging and horizontal cornices which terminate the gable end of a building (Vitruv. iii. 5. 12. and 13.); so termed from its resemblance to the skin strained over a tambourine or a drum-head.



8. The panel of a door (Vitruv. iv. 6. 4. and 5.); so termed from a similar resemblance to the last mentioned. See JANUA.

9. A large flat salver, or plate with raised margins, like a tambourine. Plin. *H. N.* xxxiii. 52.

TYROPAT'INA. A large flat cake made of cheese and honey (Apic. vii. 11.); a spurious word, from the Greek, τυρός, cheese, and the Latin *patina*.

TYROTARI'CHUS. A dish composed of salted fish (Greek ταρίχος), cheese (Greek τυρός), and hard eggs, seasoned with pepper and spice, and stewed in wine and oil. Apic. iv. 2. Cic. *Att.* iv. 8. Id. *Fam.* ix. 16.

U.

U'DO (οὐδών). A kind of sock made of goat-skin with the fur on (Mart. xiv. 140.), but respecting which nothing more characteristic is known.

UMBELLA and UMBRA'CULUM (σκιάδειον). A *parasol* (Mart. xiv. 28.); and an *umbrella* (Juv. ix. 50.), made, like our own, to open and shut (Aristoph. *Eq.* 1348.) by being strained upon a number of converging ribs (*virgæ*, Ov. *A. Am.* ii. 209.), and usually carried by a female slave over her mistress (Mart. xi. 73.), in the manner shown by the illustration, from a fictile vase.

UMBILI'CUS (ὀμφαλός). Literally, the navel; whence applied to other objects which have some external resemblance to the appearance of the navel, or to its position as the central part of the body; as—

1. The extreme end of the cylinder upon which an ancient book was rolled, and which, with the sheet folded round it, presents considerable resemblance to the human navel, as exhibited by the extremity on the left side of the annexed example, representing a book half unrolled, from a painting at Herculaneum. Many writers consider that the *umbilici* and *cornua* were the same thing, only designated by different terms; but there is good reason for believing that they were not precisely so. When a sheet was completely filled with writing, a stick was attached to the end of the sheet,

round which the entire length was rolled. In the MSS. found at Herculaneum, these sticks do not project beyond the edges of the sheet on either side, but have their extremities in the same plane with it, as represented by the illustration. In ordinary libraries, or for volumes intended to be placed in a *capsa*, where any addition to the length would have been inconvenient, it seems probable that the roll was complete in this state, with the exception of merely having the end of the stick painted (Mart. iii. 2. v. 6.), which suggested the resemblance to a navel, and accurately received the name of *umbilicus*. But persons who were particular about the ornamental appearance of their books, added bosses (*bullæ*) to the ends of the stick, which projected beyond the roll on each side, like the bursting horns of a heifer; then the *umbilici* so adorned would receive the name of *cornua*. Thus the two terms may be considered to a certain extent, or in some senses, as convertible ones; especially where they are used figuratively to designate the *end* of a book (Hor. *Epod.* xiv. 6. Mart. iv. 91. xi. 107.), where the cylinder, whose extremities they formed, was affixed.

2. The pin or index in the centre of a sun-dial (Plin. *H. N.* vi. 39.); otherwise termed GNOMON, which see.

UMBO (ὄμβων). In a general sense, applied to anything rising or projecting from another surface, more especially when such projection possesses a round or conical figure; whence the following distinctive meanings:

1. (ὀμφαλός.) A knob or boss projecting from the centre of a shield (Virg. *Æn.* ii. 544.), which served to turn off missiles discharged from a distance, or as a sort of offensive weapon at close quarters (Liv. iv. 19.); but the term is also frequently used by a figure of speech for the entire shield itself. The example is from the Vatican Virgil.

2. A prominent bunch of folds in front of the chest, produced by drawing up a portion of the left side of the *toga* from the feet, and fixing it in place by turning it over the belt formed across the breast by the upper *sinus*, where it forms a thick round mass of folds, standing out from the rest of the drapery like the boss from a shield, as exhibited by the part marked 5. in the annexed illustration from a statue of the Villa Pamfili at Rome. Tertull. *Pall.* 5. Pers. v. 33.; but in the last passage the term is applied in a figurative sense to the toga itself.

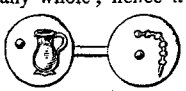
3. The *kerb stone*, which forms a raised margin to the trottoir or footpavement, on each side of a road or street, as shown by the annexed illustration representing part of the roadway near the entrance to Pompeii from Herculaneum.

UMBRA'CULUM. Same as UMBELLA.

UMBRÆ. The *shades* or spirits of departed beings in the nether world. The ancients believed that the spirit of the human body descended into subterranean regions after life was extinct, and there retained the same figure and appearance it had possessed during life, so as to

be recognizable by the relatives and friends who followed it, but without any real corporeal substance; or, in other words, that it was visible but impalpable. Those who had passed a life of virtue were removed to Elysium, where they continued in the enjoyment of perpetual youth, partaking the intercourse of such friends and relatives as had obtained the same lot; those, on the contrary, who had lived in vice were removed to Tartarus, where they wore out an existence of perpetual punishment. (Serv. *ad* Virg. *Æn.* iv. 654. Tibull. iii. 2. 9. Lucret. i. 120. Hor. *Od.* iv. 7. 14.) Hence the poets and artists always invest the shades with a corporeal form, and with the same appearances which the body presented during life, as is exemplified by the illustration, which represents the shade of Deiphobus, in the Vatican Virgil, mutilated as he was by the Greeks at the taking of Troy.

UN'CIA (*οὐγκία*). An *ounce;* the twelfth part of any whole; hence a copper coin of the Romans, equal in value to one-twelfth of an *As.* (Varro, *L. L.* v. 171.) Its value was denoted by a single ball, as in the annexed example, from an original, reduced to one-third of the real size.



UNCTOR. (Quint. xi. 3. 26. Mart. vii. 32.) Same as ALIPTES; which see.

UNCTO'RIUM. A chamber where the unguents were kept, in a set of baths, and in which the bathers were anointed. (Plin. *Ep.* ii. 17. 11., but the reading is doubtful.) See ELÆOTHESIUM.

UNCUS (*ὄγκος*). Literally, a bend or curve; whence applied to objects formed in that figure; especially a *hook* with which the executioner dragged up the corpse of a malefactor from the subterranean dungeon (*carnificina*) in which he was put to death, on to the Gemonian stairs, or into the Tiber. Cic. *R. Perd.* 5. Juv. x. 66. Ov. *Ibis.* 166.

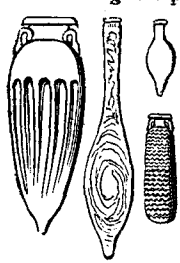
2. The *fluke* of an anchor. Val. Flacc. ii. 428. ANCORA. DENS, 1.

3. A surgical instrument employed by accoucheurs. Cels. vii. 29.

UNGUENTA'RIUS (*μυροπώλης*). A maker and vendor of scents and unguents. Cic. *Off.* i. 42. Hor. *Sat.* ii. 3. 228.

2. *Unguentaria taberna* (*μυροπώλιον*). A perfumer's shop. Varro, *L. L.* viii. 55. Suet. *Aug.* 4.

3. *Unguentarium* sc. *vas.* (*λήκυθος μύρηρα*, Poll. vi. 105. vii. 177. Aristoph. *Fr.* 8.) A *scent-bottle* or vase for holding fine unguents and perfumes (Plin. *H. N.* xxxvi. 12.). They were small narrow-necked vessels made of alabaster, *pietre dure*, baked clay, and glass, of which latter material several specimens in different forms and sizes are exhibited by the illustrations, all from originals preserved



in the Museum at Naples. It was customary to bury these in the tombs with the dead, and for that purpose the Greeks frequently decorated them with some illustrative design (Aristoph. *Eccl.* 996.), of which practice numerous examples have been discovered in their original places of deposit. It may also be mentioned that vessels of this kind have long been erroneously termed "lachrymatories," or tear-bottles, a fanciful

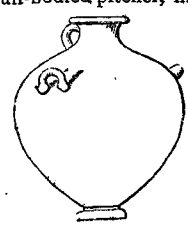
notion which originated with some of the modern Italian antiquaries, but without any authority to support it.

URCEOLUS. (Juv. iii. 203.) Diminutive of

URCEUS. A vessel with handles (Mart. xiv. 106.), generally made of earthenware (Hor. *A. P.* 21. Mart. *l. c.*), and chiefly used as an ewer for filling other vessels with water. (Varro *ap.* Non. *s.* TRULLEUM, p. 547. Paul. *Dig.* 33. 7. 18.) It is probably allied to ὕρχα and *Orcha;* but there are no sufficient data by which to determine its precise form.

URINATOR (κολυμβητής, ἀρνευτήρ). A *diver*, trained to swim under water, for the purpose of recovering articles lost by shipwreck; sometimes taken on board ships to assist in raising the anchor, or to damage the hull of an enemy's vessel in action. Liv. xliv. 10. Callistrat. *Dig.* 14. 2. 4. Compare Manil. v. 431—435. Lucan. iii. 697—708.

URNA (κάλπις). An *urn;* a narrow-necked, full-bodied pitcher, in which water was fetched from the fountain or river (Juv. i. 164. Senec. *H. F.* 757.), whence usually ascribed by poets and artists as an appropriate emblem to the river gods. (Virg. *Æn.* vii. 792. Sil. Ital. i. 407.) It was made of earthenware or metal, and carried on the top of the head (Ov. *Fast.* iii. 14.), or on the shoulder (Prop. iv. 11. 28.), in the manner still commonly practised by the women of Italy and Egypt; for which purpose it was furnished with three handles, as exhibited by the annexed engraving from an original of earthenware,—two at the sides, to assist in raising it, and one at the neck, by which it was held on the shoulder, or kept steady when tilted for pouring out.



2. A vessel of similar form and character, employed as a *cinerary urn*, in which the ashes and dust collected from the funeral pile were enclosed, when deposited in the sepulchral chamber. (Ov. Trist. iii. 3. 65. Id. *Her.* xi. 124. Suet. *Cal.* 15. Wood-cut *s.* SEPULCRUM, 2.) They were made of baked earth, alabaster, marble, or glass; of which last material the annexed example affords a specimen, from an original discovered at Pompeii, half filled with a liquid in which the fragments of bones and ashes are still perceivable.

3. A vessel of similar form and character, employed for drawing lots at the Comitia, &c. (Val. Max. vi. 3. 4. Cic. *Verr.* ii. 2. 17.), used for collecting the votes or sentence pronounced by the judges in a court of law, &c. (Cic. *Q. Fr.* ii. 6. Hor. *Sat.* ii. 1. 47. Ov. *Met.* xv. 44.) The lots or tablets were thrown into the vessel filled with water, and then shaken (*urna versatur.* Hor. *Od.* ii. 3. 26. Compare Virg. *Æn.* vi. 432. Stat. *Sylv.* ii. 1. 219.), and as the neck of the urn was narrow, only a single lot could come to the surface, or be drawn out at a time. The illustration, which, it will be observed, exhibits the same characteristic features in regard to form as the other examples, is copied from the device on a coin of the Cassian family.

4. A liquid measure containing four *congii* or half an *amphora;* also the vessel which holds that quantity, probably possessing the same characteristic forms as those described above. Cato, *R. R.* x. and xiii. Juv. xv. 25.

URNARIUM. A square slab or table in a Roman kitchen and in the baths, on which the water-cans and pitchers (*urnæ*) were disposed. (Varro, *L. L.* v. 126. Id. *ap.* Non. *s. v.* p. 544.) In some parts of modern

Italy, a similar convenience now goes by the name of *secchiario*, from *secchia*, a water-pail, and is usually formed of marble, with a hole through which the drippings and spilled water drain off, doubtless corresponding with the Roman *urnarium*, and our *kitchen sink*.

UR'NULA (*κάλπιον*). Diminutive of *Urna*. Cic. *Par.* i. 3. Spart. *Sev.* 24.

URPEX. See IRPEX.

URVUM or URBUM. The curved part of a plough, the plough-tail; more commonly termed BURA. Varro, *L. L.* v. 135. Pompon. *Dig.* 50. 16. 239.

USTOR (*νεκροκαύστης*). One of the undertaker's men, whose business it was to lay out a corpse upon the pyre, and burn it (Mart. iii. 93.); usually spoken of in terms of detrac-

tion, with such epithets as *semirasus* (Catull. 59. 4.), or *sordidus* (Lucan. viii. 731.); thus indicating that the employment was looked upon as mean and derogatory. The illustration represents a slave arranging the legs of a corpse upon the pyre, before setting light to it, from a marble bas-relief.

USTRI'NA and -UM (*καύστρα*). A place where the dead body was burnt, apart from the sepulchre in which the ashes were to be deposited, as contradistinguished from *Bustum*, which was contained within the sepulchral enclosure. (Festus *s.* BUSTUM. Inscript. *ap.* Mur. 1345. 12. *ap.* Orelli. 4384, 4385.) Thus it would appear that the *ustrinum* was a public burning-ground, to which the bodies of persons not sufficiently wealthy to acquire a piece of land for the purpose contiguous to their own sepulchres were carried by their surviving relatives, and burnt, their ashes being afterwards transported to the family tomb. In such cases a convenience of this nature was absolutely necessary, as the law prohibited the lighting of a pyre within a certain distance of another man's monument. Considerable remains are still extant of a grand burning place on the Appian Way, about five miles from Rome. It was surrounded on two sides by a high wall of masonry, constructed in the Etruscan style of peperino stone, and flagged with the same material, which possesses particular powers for resisting the action of fire. One wall is 200 feet in length, the other 350. On the side towards the street, there were spacious porticos for the shelter of spectators, or persons attending the funeral procession; and at the back, several apartments for those who had the custody of the place, as well as magazines for storing wood, and for keeping the various instruments and utensils employed at the conflagration.

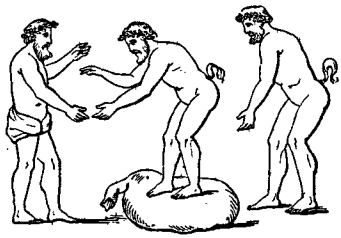
U'TER (*ἀσκός*). A large bag made of goat-skin, pig-skin, or ox-hide, sewed up at one side, and having the sutures carefully stopped with a coating of pitch, so as to adapt it for containing liquids, or to be inflated with air. Plin. *H. N.* xxviii. 73. Ov. *Am.* iii. 12. 29. Cæs. *B. C.* i. 48.

2. *Uter vini.* A *wine-skin* (Plaut.

Truc. v. 11.); mostly employed for

transporting wine in body from place to place, but in very early times the wine was actually brought into the dining-room in a skin (Varro *ap.* Non. *s.* Cupa, p. 544.), and the cups were filled out of it, in the manner shown by the illustration, from a painting at Pompeii; which represents a female pouring wine out of a skin into a *cantharus* held by Silenus.

3. *Uter unctus.* A goat-skin, greased on the outside and inflated with air, which the rural population of Attica used to dance or jump upon, for a



rustic sport, on the second day of the festival of Bacchus, termed *Ascolia* (Ἀσκώλια), as represented by the annexed illustration from an engraved gem. Virg. *Georg.* ii. 384.

UTRA'RII. Water carriers, who supplied an army on its march with water, which they carried in skins (UTRES). Liv. xliv. 33.

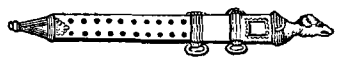
UTRICULA'RIUS (ἀσκαύλης). (Suet. *Nero*, 54.) A *bag-piper*. Same as ASCAULES, under which term an illustration is given.

UTRIC'ULUS (ἀσκίδιον). Diminutive of UTER. Celsus, ii. 17.

V.

VACERRA. A post for fastening horses to (Festus *s. v.*); whence, in the plural, a strong fence made of uprights and cross-bars to confine cattle; an *ox fence*. Columell. vi. 19. 2. ix. 1. 3. ix. 1. 9.

VAGI'NA (ξιφοθήκη, κολεός). The *scabbard* of a sword (Cic. Virg. Hor. Ov.); usually made of different kinds of wood, box, elm, oak, ash, &c., and sometimes, perhaps, of leather, as the Greek name κολεός (Latin *culeus*)



seems to imply. The illustration exhibits an original sword found at Pompeii, in its scabbard, which consists of a wooden case, covered with a thin plate of metal, studded with knobs of bronze.

VALLA'TUS. Protected by a *vallum*. Hirt. *B. Alex.* 27.

VALLUM (χαράκωμα). A *palisade*, made by the stocks of young trees with their lateral branches shortened and sharpened at the point, so as to form a sort of *chevaux de frise;* usually planted by the Greeks and Romans on the outer edge of the mound of earth (*agger*) thrown up as a rampart round their camps (Liv. xxxiii. 5. Polyb. xvii. 1. 1.); whence the term is frequently used to designate collectively the mound of earth with the palisade upon it. In the illustration at p. 16., from Trajan's column, the *vallum* is formed by mere straight poles sharpened at the top, which must be regarded as a caprice of the artist, or else the ancient practice had been departed from at the period when those sculptures were designed.

VALLUS (χάραξ, κάμαξ). A single stake with short-pointed branches left on its stock, employed as a prop; but more especially for forming the *vallum*, or *chevaux de frise*, upon the mound of a camp, several of which, ready prepared, were carried by every Roman soldier in the field. Cic. *Tusc.* ii. 17. Liv. xvii. *Epit.*

2. Same as VALLUM. Cæs. *B. C.* iii. 63.

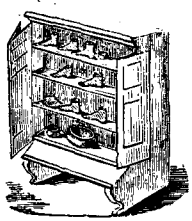
3. A large wooden fork in the shape of the letter V, set with teeth, and attached to the front of a truck (*vehiculum*), which was employed as a reaping-machine by the people of Gaul. It was driven into the stand-

ing corn by a single ox, harnessed to a pair of shafts (*amites*) at the back, so that it nicked off the ears between the forks, and collected them in the truck as it advanced. Plin. *H. N.* xviii. 72. Compare Pallad. vii. 2. 2.

4. The tooth of a comb. Ov. *Am.* i. 14, 15. PECTEN.

5. (λικνάριον.) In the feminine gender, diminutive of VANNUS; a small winnowing-basket. Varro, *R. R.* i. 23. 5. *Ib.* 52. 2.

VALVÆ (θύραι διάπριστοι). A door or window-shutter which *folds up* (Cic. *Div.* i. 34. Juv. iv. 63. Plin. *Ep.* ii. 17. 5.); that is, when made in several leaves and joints, so that when opened they fold back one



behind the other, like a screen, or the shutters of a modern window, as shown by the annexed example, from a painting of Pompeii, in which the door is formed of four pieces, two for each leaf. (Varro *ap.* Serv. *ad* Virg. *Æn.* i. 449. *valvæ, quæ revolvuntur, et se velant.* Isidor. *Orig.* xv. 7. 4.) In one of the houses at Pompeii a door of the same description, in four parts, was placed between the Atrium and Peristylium, as has been ascertained from the marks left by it on the threshold. Mus. Borb. vii. *Tav.* A. B. *Scavi*, p. 7.

VALVA'TUS. Having doors or window-shutters, comprised in several pieces, which fold up behind each other in the manner explained and illustrated by the last example. Vitruv. iv. 6. 5. Id. vi. 3. 10. Varro, *L. L.* viii. 29.

VANGA. (Pallad. i. 43. 3.) A spade with a cross-bar above the blade to rest the foot upon, in order that it might be driven deep into the ground; still used in Italy, and retaining the same name, "*la vanga.*" It was also termed BIPALIUM, under which an illustration is given.

VANNUS (λίκνον). A *winnowing-van* (Columell. ii. 21. 5. Serv. *ad* Virg. *Georg.* i. 166.); a large and shallow wicker-basket, employed for winnowing corn in still weather, for the operation could not be conducted with the *pala lignea* or the *ventilabrum* when there was no wind blowing. It is exhibited by the annexed ex-

ample, from a marble bas-relief, and resembles the van still used in Italy for the same purpose, which is applied in the following manner. When the basket has been filled with grain from the threshing-floor, the winnower, who holds it by the two handles, with one end against his belly, throws up the contents into the air by means of a jerk of his arms, and catches them again as they descend in the van, some of the looser and lighter particles of husk and refuse falling off at every toss, which process is continued with rapidity until the whole is perfectly cleansed. Still weather is required, in order that the grains may return into the basket, and not be blown over it with the chaff.

2. *Vannus mystica.* The mystic van of Bacchus; a basket of similar description to the last, in which the sacrificial utensils and first-fruit offerings were carried upon the head or shoulder in the ceremonials of Bacchus, as shown by the annexed figure from a bas-relief in terra-cotta (Soph. *Fragm.* 724. Virg.

Georg. i. 166.). In the poetical and dignified diction of Virgil, the expression is used to designate the agricultural winnowing-van last described, which indicates that both objects were of similar character and materials.

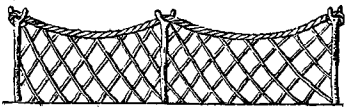
3. The Greek term also signifies a *cradle*, made out of a winnowing-van, in which the ancients used to deposit their infants, as an omen of future wealth and prosperity. (Schol. Vet. *ad* Callim. *Jov.* 48.) Jupiter and Mercury are said to have been thus cradled (Hom. *Merc.* 150. 254. Cal.

lim. *l. c.*); and the annexed illustration from a bas-relief in terra-cotta, represents the infant Bacchus in a cradle of this same character, which in the original composition is borne between a Faun and a Bacchante.

VAPORA'RIUM. A stove or furnace for heating apartments by flues (Cic. *Q. Fr.* iii. 1. 1.); same as HYPOCAUSIS, under which an explanation and illustration are given.

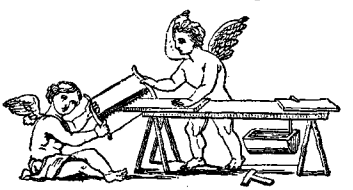
VAPPA. Wine which has lost its flavour and become quite insipid, from having undergone excessive fermentation and subsequent exposure to the air (Plin. *H. N.* xiv. 25. Hor. *Sat.* ii. 3. 144.); whence the term is likewise used to designate a spendthrift, who wastes his means in folly. Hor. *Sat.* 1. 1. 104. Plin. *l. c.*

VA'RA (σκαλίς). A stake with a fork or crutch at the top, employed by huntsmen to set their nets upon, when they had to enclose a tract of country, in the manner represented by the annexed engraving from a



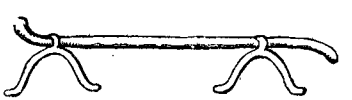
marble bas-relief. Lucan. iv. 439.

2. (καλλίβας.) A *horse* or *trestle*; formed by two or more uprights converging from below to a point at the top, so far as to form a frame within which any thing might be suspended (Vitruv. x. 13. 2.); or to make a stand upon which a cross-piece (*vibia*) might be supported (Columell. v. 9. 2.), such as used by painters, plasterers, paper-hangers, and carpenters for a *sawing-jack* which is represented



by the annexed engraving from a painting found at Herculaneum.

3. An *andiron*, across which the logs of wood are laid for a wood fire, or a spit (*veru*) supported for roasting meat. (Riddle's English-Latin Dictionary.) There is no actual authority extant for this usage of the word, but the annexed example, from an original of iron, discovered in a tomb



at Pæstum, proves that the ancients made use of andirons in the same manner as the moderns, while the form and use of the article correspond minutely with the other objects comprised under the same name. Two smaller specimens, believed to have been used for supporting a spit, have been excavated at Pompeii:

they are made of bronze, and more ornamental in character, having the head of an animal as a termination to the extremity. Mus. Borb. x. 64.

VASCUS. See TIBIA, 4.

VECTIA'RIUS. The labourer who works the capstan (*sucula*) by means of a capstan-bar (*vectis*), which forces down the press-beam (*prelum*) in a wine or oil-press (*torcular*). Vitruv. vi. 6. 3.

VECTIS (μοχλός). A strong and heavy pole or bar of wood or iron, employed for various purposes, as:

1. A *lever* or *hand-spike*, for placing under machines, or objects of very great weight, to assist in moving and turning them. Cæs. *B. C.* ii. 11.

2. A *crow-bar*, for forcing open or beating down. Hor. *Od.* iii. 26. 7. Cic. *Verr.* ii. 4. 43.

3. A *bar* for fastening a door. Virg. *Æn.* vii. 609.

4. A pole for carrying burdens. Claud. iv. *Cons. Honor.* 573. Wood-cut *s.* FERCULUM, 2.

5. A *capstan-bar*, by which the cylinder is turned. Vitruv. vi. 6. 3.

VEHA or VEA. A rustic or provincial pronunciation of VIA. Cato, *R. R.* i. 2. 14.

VEHE'LA. Said to be another form of *Veha*, an Oscan word for PLAUSTRUM. Festus, *s. v.* Capitol. *Maxim.* 13.

VEH'ES or VEHIS. A *cart-load* of anything, as of dung (Columell. xi. 2. 13.); hay (Plin. *H. N.* xxxvi. 24. § 3.); wood (Cato *ap.* Charis, p. 55.).

VEHIC'ULUM (ὄχημα). A *vehicle;* as a general term, for any sort of contrivance by which things are transported by land (Suet. *Aug.* 49. Cic. *Pis.* 25.) or by water (Id. *Att.* x. 10.); but this last reading is doubtful.

2. *Vehiculum manibus actum.* A *go-cart*, or *invalid's chair*, drawn on or pushed forward by the hands of a slave. (Aurel. Med. i. 5. ii. 1.) Also termed CHIRAMAXIUM.

3. A threshing-truck used in Gaul. Pallad. vi. 2. 2. See VALLUM, 3., where the machine is described.

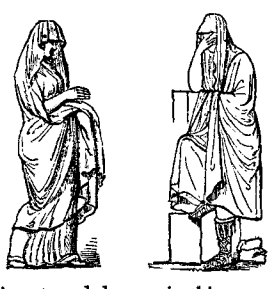
VELA'MEN. A general term for any loose covering or clothing, which, as it were, veils the person. Virg. Ov. Tac. &c.

VELAMEN'TUM. Same as VELAMEN. Senec. *Cons. ad Marc.* 15.

2. *Velamenta* (ἱκετήρια). Objects borne in the hands by suppliants as a symbol of their condition; amongst which are included the olive-branch, caduceus, and woollen fillets, &c. Liv. xxiv. 30. Tac. *Hist.* i. 66. Ov. *Met.* xi. 278.

VELA'RIUM. An *awning* spread over the uncovered part of a theatre or amphitheatre (Juv. iv. 124.), where the spectators sat, and which was otherwise open to the sky. It was made to draw by means of ropes and pullies fixed to a number of masts (wood-cut *s.* MALUS, 2.), planted round the outside wall; and it was not always drawn, but only on certain occasions, announced by an affiche or notice (*album*) chalked up in prominent parts of the town. Inscript. *s.* SPARSIO.

VELA'TUS. *Veiled* (Cic. *N. D.* ii. 3. Sen. *Octav.* 702.); that is, wearing the loose outer drapery, or *amictus*, arranged over the head like a veil, in the manner exhibited by the two figures here subjoined; the left one from a bas-relief, the other from a painting of Pompeii. It was usual for both sexes to arrange



their external drapery in this manner,

more especially at religious ceremonies and when in mourning.

2. *Clothed* or *draped*, in our sense of dressed; and applied indiscriminately to both sexes and to every kind of dress, whether in the nature of an *amictus* or an *indumentum*; as to the *toga* (Liv. iii. 26.), the *tunica* (Ov. *Fast.* iii. 645.), the *stola* (Hor. *Sat.* i. 2. 71.).

3. *Encircled* round the brows with a chaplet (Ov. *Pont.* iv. 14. 55. CORONA), riband (Id. *Met.* v. 110. VITTA), woollen fillet (Liv. i. 32. INFULA), &c.

4. Hung with drapery (*vela*) or festoons (*serta*), as applied to streets, houses, temples, &c., which were thus decorated upon days of solemn festivity along the line of streets where a procession passed. Ov. *Am.* iii. 13. 12.

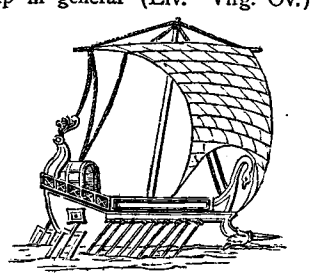
5. Bearing symbols of supplication (*velamenta*) in the hands; such as branches of olive, woollen bands, &c. Plaut. *Amph.* i. 1. 104. Virg. *Æn.* xi. 101. Servius *ad l.*

6. *Velati*, in the army, supernumeraries who accompanied the troops in order to fill up vacancies in the ranks occasioned by death or wounds. Amongst these were comprised the *Accensi*, *Ferentarii*, and *Rorarii*, who were all so termed, because they were merely draped in a tunic (*velatus*, 2.), without any body armour or defensive weapons (Festus *s. v.* Id. *s.* Adscripticii), as exhibited by the

annexed figure from the column of Trajan.

VE'LITES (γροσφομάχοι). The *skirmishers* or light-armed infantry of the Roman armies, who did not form part of the regular legion, nor occupy a fixed position in the battle array, but fought in scattered parties amongst the cavalry or infantry, wherever their services were required. They had no body armour beyond a skull-cap of leather, without a ridge-piece (*galea*, *cudo*), but were provided with a round shield (*parma*), a short Spanish sword (*gladius Hispaniensis*), and several spears with light shafts and very long acuminated blades (*hasta velitaris*), intended to be used as missiles, but not fitted for stationary combat. (Liv. xxxviii. 21. xxx. 33. Polyb. vi. 22.) The example, from the arch of Septimius Severus, combines all these peculiarities with the exception of the missile, an object frequently omitted in sculpture on account of the difficulty it presents in execution, and its unpicturesque effect; but the character of its blade may be seen by referring to the illustration *s.* HASTA, 4.

VE'LUM (ἱστίον). The *sail* of a ship in general (Liv. Virg. Ov.);



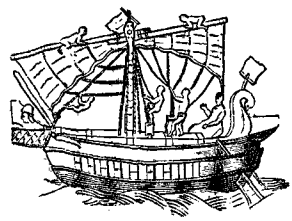
but especially the large square sail, or *mainsail*, as contradistinguished from the foresail (*dolon*), the topsail

(*supparum*), and others which bore a distinctive name from their forms or position on the vessel. (Stat. *Sylv.* iii. 2. 27. Virg. *Æn.* i. 106.) It was fixed to a yard (*antenna*) at the top, and formed out of square pieces of cloth sewed together, as represented by the illustration on the opposite page from the Vatican Virgil.

2. In foul weather, or upon arrival in port, the yard was lowered half mast high, and the sail reefed or clewed up, in the manner represented by the annexed wood-cut, from a

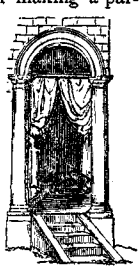
terra-cotta lamp; which operations were respectively expressed by the phrases *demittere antennas* (Hirt. *B. Alex.* 45.), to lower the yard; *velum subducere*, or *antennis subnectere* (Hirt. *l. c.* Ox. Met. xi. 483.), to clew up the sail; *velum legere* (Virg. *Georg.* i. 373.), to shorten sail. Compare Vitruv. x. 3. 5. and 6.

3. So, when the ship put out to sea with fair weather, the yard was raised up to the top of the mast, the clew-lines were loosened from the yard, and the corners of the sail drawn down to the deck; as represented in actual operation by the next wood-cut, from a sepulchral bas-relief at Pompeii; and expressed by such phrases as the following: *vela facere* (Cic. *Tusc.* iv. 4.), to make all sail; *vela pandere* (*Ib.* iv. 5.), to spread the sails; *vela solvere* and *deducere* (Virg. *Æn.* iv. 574. Ov. *Met.* iii. 663.), to unclew and let down the



sail from the yard.

4. (παραπέτασμα.) A *curtain* suspended before the street-door of a house, to close the entrance when the door itself stood open (Suet. *Claud.* 10. Juv. vi. 228.); in the interior of a house instead of a door, or for the purpose of making a partition between different apartments, or of dividing one large one into separate parts of smaller dimensions (Plin. *Ep.* iv. 19. 3.); before the image of a deity in the temples, which was only removed upon occasions of solemnity, as is still the practice in Roman Catholic churches (Apul. *Met.* xi. pp. 251. 257.); and as a *window-curtain* to be drawn, like our own, over the shutters (*foriculæ*), to exclude the light more effectually (Juv. ix. 104. Mart. i. 35.). They were either made in one piece, to be drawn up from the ground, which is implied by the expression *allevare velum* (Sen. *Ep.* 80.), to raise the curtain; or in two breadths, to be opened in the centre, like the example, representing the entrance to Dido's palace in the Vatican Virgil, which was expressed by the phrase *vela reducere* (Apul. *ll. cc.*), to draw back the curtains.



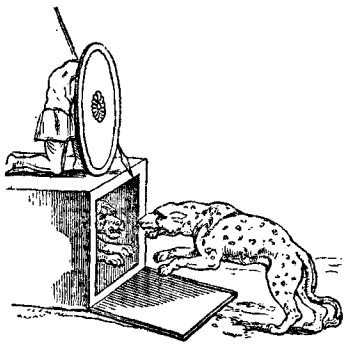
5. The *drop-scene* of a theatre. Ov. *A. Am.* i. 103. Prop. iv. 1. 15. AULÆA, 4.

6. The *canvas* awning stretched

over head in a theatre or amphitheatre as a protection against the sun and weather. Plin. *H. N.* xix. 6. Lucret. iv. 73. VELARIUM.

7. Like VELAMEN, a general term for any kind of covering or drapery, whether applied to persons (Cic. *Cat.* ii. 10.) or things. Id. *Verr.* ii. 5. 12.

VENA'BULUM. A *hunting-spear* (Cic. *Fam.* vii. 1.); a powerful weapon, with a long and broad iron head (Mart. xiv. 31. Virg. *Æn.* iv. 131.), generally of a lozenge shape, and sometimes furnished with a cross-tree (*mora*) to prevent the point from penetrating too far (Grat. *Cyneg.* 108—110.) The object itself is shown by the annexed wood-cut, from a fresco painting in the sepulchre of the Nasonian family on the Flaminian way, near Rome. It also exhibits a singular method adopted by the ancient huntsmen for entrapping wild beasts by means of a mirror set up over the front of a cage; but the ordinary manner of using the hunting-

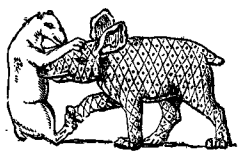


spear, which was rarely or never employed as a missile, is also shown by the subsequent illustration.

VENA'TIO (θήρα). A *hunt*, or *hunting of wild beasts*. (Cic. *Sen.* 16.) The illustration, from a painting excavated in 1673 at the foot of the Cœlian hill (Bellori *Sep. Nason.* No. 29.), shows a wild-boar hunt, which, from the numerous representations left of similar scenes, appears to have been a very favourite sport amongst the Romans. It likewise exhibits all the objects usually mentioned in connexion with the sport —the hunting-spear (*venabulum*), the bow (*arcus*), three hounds (*canes venatici*), one of which, on the right side of the picture, is held back by a leash or a slip (*copula, lorum*), the hunter (*equus venator*), and seven huntsmen (*venatores*), including the attendants.

2. A *fight of wild beasts* with men (Cic. *Fam.* vii. 1.), or with one another (Suet. *Claud.* 21.); both of which were commonly exhibited as a game in the Roman amphitheatre and cir-

cus, and are exhibited by the illustrations annexed; the one on the left hand representing a combat between a gladiator and wild beast, from a sepulchral bas-relief on a monument in the street of the tombs at Pompeii; the other, a contest between a bear and a rhinoceros, from a terra-cotta lamp found amongst the ruins of Labicum.



VENA'TOR (θηρατής, κυνηγέτης). A *huntsman* who follows the chase or the sport of killing wild animals, such as tigers, bulls, boars, deer, &c., with dogs and spears, on foot or on horseback (Cic. *Tusc.* ii. 17. Hor. *Od.* i. 1. 26.), as exhibited by the illustration annexed, from a painting at Pompeii, representing a huntsman with his dog, and a boar at bay, wounded in the back by one spear, and pierced through the forehead by another which is held by the

huntsman at close quarters.

2. (θηριομάχης.) A *gladiator* who fought in the amphitheatre with wild beasts instead of men (Apul. *Met.* iv. p. 72. Cassiodor. *Var. Ep.* v. 52.), as shown by the first wood-cut on this column; more usually termed BESTIARIUS.

3. *Venator equus.* A *hunter*, or horse trained for the chase. Stat. *Theb.* ix. 685. VENATIO, I.

4. *Venator canis.* A *hound* trained for the chase. Virg. *Æn.* xii. 751. VENATIO, I., and last wood-cut.

VENA'TRIX (κυνηγέτις). A *huntress*, who follows the chase with the bow and hounds (Virg. *Æn.* i. 319.); more especially used to de-

signate Diana, the goddess of the chase (Ov. *Met.* ii. 454. Juv. xiii. 80.), who is represented in that character by the annexed figure, from a terra-cotta lamp.

VENTILA'BRUM (θρῖναξ). A *winnowing-fork;* employed for separating the grains of corn, beans, and other leguminous plants from the straw and stalks, when the crop was threshed out together with them; and, consequently, had been reaped in the common manner, with a sickle (*falx*), instead of having the ears or pods only nicked off from the standing plant by a comb (*pecten*), or a hand-fork (*merga*), as was a frequent prac-

tice with the ancient farmers. (Columell. ii. 10. 14. Compare ii. 20. 3—5.) The instrument was a fork with three or four prongs, with which the labourer raked out the straw, and tossed it up to a considerable distance from him through the air, so that the breeze, which for the operation was required to be tolerably strong, would carry off the chaff and straw, while the heavier grain fell back upon the ground, and could be finally cleansed by a wooden shovel (*pala lignea*) or a winnowing-van (*vannus*). The practice is still pursued in Spain, where the instrument employed is designated by a similar name, *aventador*, which, like the Latin one, refers to the action of the *wind*, so necessary for its efficient use. Townsend's *Itinerary*, vol. 3. p. 314.

VENTILA'TOR. One who winnows with the *ventilabrum*, as explained in the last article. Columell. ii. 10. 15.

2. A *juggler*, who tosses his balls into the air, as the winnower does his corn. Quint. x. 7. 11.

VENTRA'LE (κοιλιόδεσμος). A *belly-band*, formed by an oblong-square piece of cloth tied round the loins, and over the abdomen, as exhibited by the annexed figure, from a bas-relief upon a marble candelabrum. In the present instance, it is worn over the tunic, but its usual place was next the skin, either underneath the tunic, or upon the body, when in other respects entirely naked, as seen upon the statue of a fisherman (Visconti, *Mus. Pio-Clem.* iii. tav. A, 6.); which also proves that it was not the same as the *subligaculum*, nor worn for the sake of decency, for it there leaves the person completely exposed, as indeed would be the case with our example if the tunic were removed. It was sometimes used for medicinal purposes (Plin. *H. N.* viii. 73. xxvii. 28.); and as a convenience for carrying money or other small articles about the person (Ulp. *Dig.* 48. 20. 6.), when otherwise divested of clothing, and in the water (Lucil. *Sat.* vi. 1. *cum bulga lavat*). Hence it is frequently seen on statues of fishermen, as in the one already quoted, and another of the Vatican (*Mus. Pio-Clem.* iii. 32.), erroneously restored for Seneca, but having the central part of the *ventrale* filled in with plaster of Paris, in a manner which entirely alters the genuine character of the object.

VEN'US (Ἀφροδίτη). The Venus, or best throw of the dice (*tesseræ*), or dibs (*tali*); so called when all the numbers came up different. Prop. iv. 8. 45. Suet. *Aug.* 71. compared with Mart. xiv. 14.

VERBER. The *thong* of a whip for scourging slaves (Terent. *Andr.* i. 2. 28. Tibull. i. 9. 22. FLAGELLUM, 1.); of a driving-whip (Virg. *Georg.* iii. 106. Ov. *Met.* xiv. 821. FLAGELLUM, 2.); of a sling (Virg. *Georg.* 1. 309. FUNDA, 1.); of a machine by which large stones or other missiles are forcibly projected (Lucret. iii. 469.).

VERE'DA'RIUS. A *government messenger*, who carried the public dispatches in a light cart drawn by swift horses (*veredi*), which were stationed for relays along the public roads (Sidon. *Ep.* v. 7. Festus *s.* Veredus. Suet. *Aug.* 49.), believed to

be represented by the annexed ex-

ample, from a bas-relief on the monument at Igel.

VERE'DUS. A horse of fast paces; employed as a *hunter* (Mart. xii. 14. xiv. 86.), and a *post-horse* (Festus *s. v.* Imp. Jul. *Cod.* 12. 51. 4.). Compare VEREDARIUS.

VERMICULA'TUS. See PAVIMENTUM, 4.

VERRIC'ULUM. (Val. Max. iv. 1. *Ext.* 7.) Same as EVERRICULUM.

VERRU'CULA. The *wart* or *wattle* which grows on either side of the throat in some breeds of he-goats (Columell. vi. 6. 2.); and which the ancient artists introduced into their representations of Fauns, to indicate their goatish propensities, as exhibited by the annexed example, from a marble statue.

VERSIPELLI'S. Literally, one who changes his skin; thence, one who transforms himself, or is transformed into another person's figure, as of Jupiter into Amphitryon (Plaut. *Amph.* 121. Prol.); and so a wily, dissembling fellow, who can assume any character. (Id. *Bacch.* iv. 4. 12.) But the term designates more especially a man transformed into a wolf, pursuant to an ancient legend of Arcadia, that every member of a certain family was changed into a wolf for nine years, and after that period resumed his original shape. Plin. *H. N.* viii. 22. Pet. *Sat.* 62.

VERTICILLUS (*σφόνδυλος*). The *whorl* or *whirl* of a spindle (Plin. *H. N.* xxxvii. 11. § 1.); which consisted of a small circular wheel or plate of wood, stone, or metal, through which the lower end of the spindle (*fusus*) was inserted, for the purpose of giving it rotation, and assisting by its weight to twist the thread tight. It is seen on the bottom part of the annexed woodcuts, representing an original Egpytian spindle, on one side enveloped in the spun thread, and simply by itself on the other.

VERU (*ὀβελός*). A *spit* for roasting meat (Varro, *L. L.* v. 127.); often made of wood (Plin. *H. N.* xxx. 37. Virg. *Georg.* ii. 396. Ov. *Fast.* ii. 363.), sharpened at the point, so as to be driven through the meat (Sen. *Thyest.* 1063. Virg. *Æn.* i. 212.), and placed over the fire (Id. *Æn.* v. 103.), and probably turned by the hand upon dogs or andirons (*varæ*). Compare VERUCULUM.

2. (*σαύνιον.*) A missile weapon (Virg. *Æn.* vii. 665. Tibull. i. 6. 49.), adopted from the Samnites by the light infantry of the Romans (Festus, *s.* Samnites), which had a sharp round iron point, like the spit after which it was named, as exhibited by the annexed example, from an original found in Westphalia, and published by Alstorp (*de Hast.* p. 192.).

VERUCULA'TUS. See FALX, 1.

VERU'CULUM or VERIC'ULUM (*ὀβελίσκος*). Diminutive of VERU; the name given to the smallest of the two javelins carried by the regular Roman infantry, which had a triangular-shaped head of iron, five inches long, and a wooden shaft of three feet and a half. (Veg. *Mil.* ii. 15.) The annexed example, from an ancient monument published by Alstorp, coincides exactly with the above description; and also indicates that the ancient spit (*veru*), after which the weapon was named, had sometimes a flat triangular head, like the modern ones, instead of a plain long point.

VERUI'NA. Same as VERUTUM. Fulgent. 33. Plaut. *Bacch.* iv. 7. 46.

VERU'TUM (*σαύνιον*). (Virg. *Georg.* ii. 168. Sil. Ital. iii. 363.) Same as VERU 2.

2. In the time of Vegetius, this name was given to the weapon described *s.* VERUCULUM. Veg. *Mil.* ii. 15.

VESI'CA (κύστις). A *bladder* (Ov. *Met.* v. 304.); employed for a purse (Varro, *R. R.* iii. 17. 2. MARSUPIUM); for a lantern (Mart. xiv. 62. LATERNA); and as a cap (Mart. viii. 33.), with which females were accustomed to cover the whole head, for the purpose of confining the hair, and keeping it clean and compact when not regularly dressed, of which the annexed wood-cut affords an example, from a fictile vase.

VESPILLO'NES. Undertakers' men, who carried out the corpses of poor people at night-time, or in the dusk (from *vesper*), because they could not afford the expense of a funeral procession. Festus *s. v.* Suet. *Dom.* 17.

VESTA'LES. *Vestal virgins;* the members of a sisterhood who dedicated themselves, under a vow of chastity, to the service of the goddess Vesta, in whose temple they ministered as priestesses, and watched by day and night the sacred fire kept burning upon her altar. Their costume consisted of the *stola* (Plin. *Ep.*

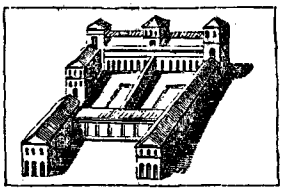
iv. 11. 9.), with a short linen vest (*carbasus.* Val. Max. i. 1. 7. Prop. iv. 11. 54.), put on as an *indumentum* over it (Dionys. ii. 68.); and, when engaged at the sacrifice, with the addition of an *amictus*, formed by an oblong-square sheet of white cloth bordered round the edge, and termed *suffibulum*, because it was put on the head, and fastened by a brooch under the throat (Festus, *s.* Suffibulum). Beneath this the hair was confined closely to the head by a fillet of white wool (*infula*), tied by a riband (*vitta*). Most of these particulars are observable in the figures introduced. The right-hand one is from an engraved gem, representing the Vestal Tuccia carrying water in a sieve from the Tiber to the temple, as a test of her chastity (Val. Max. viii. 1. 5.). It exhibits the *stola*, the *carbasus* or linen vest reaching to the knee, and the *suffibulum* carried in the left hand, and partially depending from the right shoulder; the nakedness of the other being referable solely to artistic treatment. The left-hand figure, from a terra-cotta lamp, shows the Vestal as she appeared at the sacrifice, with the *suffibulum* put on. The brooch at the throat is omitted, but its position and use will be readily conceived, while the form of the drapery and border round it are distinctly apparent.

VESTIA'RIUM. A *wardrobe;* as a general term, including any kind of object employed for the purpose, whether a closet, chest, box, or trunk. Plin. *H. N.* xv. 8. compared with Cato, *R. R.* 98. ARCA, ARMARIUM, &c.

VESTIA'RIUS. A dealer in clothes. Ulp. *Dig.* 14. 3. 5. Scævola. *ib.* 38. 1. 45.

VESTIB'ULUM (πρόθυρον). Not our vestibule; but an *entrance-court*, or *court-yard* before a house (Aul. Gell. xvi. 5. Vitruv. vi. 7. 5. Plaut. *Most.* iii. 2. 133.), or a temple (Cic. *Verr.* ii. 2. 66.), or a set of baths (Id. *Cœl.* 26.), or any other edifice, immediately in front of the main entrance (Cic. *Cæcin.* 12.), and produced by running out the side-walls beyond the facade of the building, as repre-

sented by the illustration from an ancient Roman fresco painting. It was not roofed in, but formed an area between the street and mansion, open in front, and closed at the sides by a wall,



colonnade, or, as in the example, by a range of apartments containing the stabling and coach-houses, with other conveniences for the household. (Vitruv. vi. 5. Juv. vii. 126.) The open courts in front of some of the great houses in London—the old British Museum, for instance, or Burlington house, before they were pulled down—would have afforded a complete example of the Roman *vestibulum*, which was only an adjunct to grand buildings (Vitruv. *l. c.*), and consequently is not once met with in the small provincial town of Pompeii.

VESTIP'LICA. A female slave, whose duty it was to *fold up* and take care of her mistress's clothes. Quint. *Decl.* 363.

VESTIS'PICA. A female slave, whose duty consisted in *looking over* and keeping in repair her mistress's clothes. Plaut. *Trin.* ii. 1. 29.

VETERINA'RIUS. A *cattle-doctor;* including all classes of the profession—the horse-doctor, cow-leech, &c. Columell. vi. 8. 1. Id. vii. 5. 14.

VEXILLA'RIUS. The soldier who carried the *vexillum*, or colours of his regiment (Liv. viii. 8. Tac. *Hist.* i. 41.); more especially, though not exclusively descriptive of the cavalry troops, who used no other ensign. The illustration is copied from the Column of Antoninus.

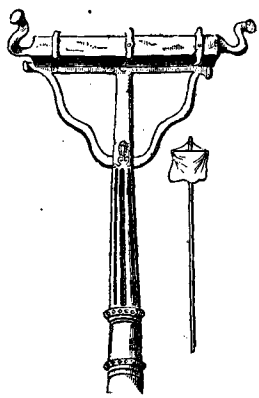
2. Under the Empire, the name of *Vexillarii* was given to a distinct body of soldiers, supposed to have been composed of veterans, who were

released from the military oath and regular service, but kept embodied under a separate flag (*vexillum*), to render assistance to the army if required, guard the frontiers, and garrison recently-conquered provinces; a certain number of these supernumeraries being attached to each legion. Tac. *Hist.* ii. 83. *Ib.* 100. Compare *Ann.* i. 36.

VEXILLA'TIO. A body of troops united under one flag (*vexillum*); applied to the allies. Suet. *Galb.* 20.

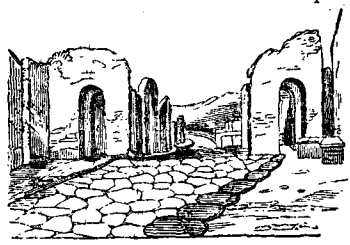
VEXILLUM. A *flag;* consisting of a square piece of cloth fixed on a frame or cross-tree (Tertull. *Apol.* 16.); as contradistinguished from the standard (*signum*), which was simply a pole, with the image of an eagle, horse, or some other device, on the top of it. The flag was always the proper and only ensign of the Roman cavalry. In very early times it was also used by the infantry (Liv. viii. 8.); but it was afterwards employed for a distinctive banner of the allied troops, as the standard was for the legions; whence the two are frequently enumerated together when it is intended to comprise the Roman legions and the allies. (Liv. xxxix. 20. Suet. *Nero*, 13. *Vitell.* 11.) The illustration represents the cross-tree upon which the flag was extended,

from an original of bronze, with a miniature drawing of the flag and



pole by its side.

VIA. A *paved* road, said to be an invention of the Carthaginians (Isidor. *Orig.* xv. 16. 6.), for horses, carriages, and foot-passengers (Varro, *L. L.* v. 35.), both in town and country; but more especially such as formed the main channel of communication or *high-way* between one district and another, as opposed to a back-street or bye-lane. (Mart. vii. 61. Cic. *Phil.* xii. 9. Hor. *Sat.* i. 9. 1.) The Roman roads were constructed with the greatest regard to convenience and durability; consisting of a carriage-way (*agger*) in the centre, paved with large polygonal blocks of basaltic lava (*silex*), imbedded in a substratum formed by three layers of different materials one under the other, the lowest of small stones or gravel, the next of rubble-work, *i. e.* broken stones and lime; the upper one a bed of six inches deep, composed of fragments of brick and pottery, mixed with cement; and a raised foot-way (*crepido*) on each side, flanked by a series of kerb-stones (*umbones*), which in some cases were interspersed at intervals by large wedge-shaped trusses (*gomphi*), which bound and consolidated the whole mass. The illustration repre-



sents a view of the main road from Herculaneum to Pompeii, at the entrance into the latter city; showing the carriage-way and foot-paths, with their kerb-stones on each side. A section, exhibiting the method of setting the polygonal blocks, is given *s.* AGGER, 4, and illustrations of the other parts in detail under their respective terms bracketed above.

VIATO'RES. *Runners*, or officers attached to the service of the Roman magistrates, and employed as messengers to summon the senators from the country, the people to the comitia, or individuals to the presence of a magistrate. They were especially assigned to those magistrates who had no lictors, the tribunes of the people and censors; but in early times, the consuls, dictator, and prætors had their runners as well as lictors. Cic. *Sen.* 16. Varro *ap.* Gell. xiii. 12. Liv. vi. 15. xxii. 11. ii. 56.

VIB'IA. The cross-bar or plank laid across the forked uprights (*varæ*) which form a jack or trestle for mechanics to stand or work upon; whence the adage, *Vibia varam sequitur* (Auson. *Idyll.* 12.), the plank falls with its props, is interpreted to mean "One error follows another."

VICA'RIUS. Literally, a substitute or deputy; and, specially, a slave kept by a fellow-slave as his fag (Hor. *Sat.* ii. 7. 79. Mart. ii. 18.); for the upper classes of these servants, called *ordinarii*, kept slaves

of their own, who were purchased by themselves.

VIC'TIMA (ἱερεῖον). Strictly, a victim sacrificed to the gods as an offering of thanks, in return for benefits received; as contradistinguished from *hostia*, a peace-offering to avert or appease their anger: but the distinction is not rigidly observed.

VICTIMA'RII. Servants or ministers employed at the sacrifice, whose duty it was to kindle the fire, prepare the requisite articles and implements, and hold the victim whilst it received the knock-down

blow from the *Popa*, as exhibited by the annexed engraving, from a Roman bas-relief. Liv. xl. 29. Val. Max. i. 1. 12. Inscript. *ap.* Fabretti. p. 450. n. 13.

VICTORIA'TUS, sc. *nummus*. A Roman silver coin, in value half a *denarius*, so termed because it had an image of Victory on the reverse, as shown by the annexed example, from

an original. Varro, *L. L.* x. 41. Cic. *Font.* 5. Plin. *H. N.* xxxiii. 13.

VI'CUS (κώμη). In the primary notion, a habitation, taken in a collective sense, as a number of houses contiguous to each other; thence, a street with houses on each side, both in a country village or a city; and so a division or quarter of a town, consisting of a certain number of streets and houses. Hor. *Epist.* ii. 1. 269. Ov. *Fast.* vi. 609. Cic. *Mil.* 24.

VI'DULUS. A large wicker-basket covered with leather, and employed for holding a number of minor articles within itself—*cistellam in vidulo* (Plaut. *Rud.* iv. 4. 88.), *marsupium cum viatico in vidulo* (Id. *Men.* v. 7. 49.); and as a fish-basket (Id. *Rud.* iv. 3. 54—72.), which passage testifies that it was covered with leather.

VIE'TOR (from *vieo*, to plat). A maker of wicker-baskets; the name given by Plautus (*Rud.* iv. 3. 62.) to one who makes a *vidulus*.

VIG'ILES. *Sentinels*, who perform the *night* watch of an army

(Virg. *Æn.* ix. 159.); as shown by the illustration, from the Vatican Virgil, which represents a bivouac of soldiers outside the walls of a fortress; the time of night being indicated by the blazing fire in the foreground, and the moon and stars above.

2. *Watchmen;* of whom there were seven cohorts in the city of Rome, under the command of a præfect (*nyctostrategus*), and whose duty it was to preserve the peace at night, and protect the citizens and their property from murder, plunder, or

fire. Plaut. *Amph.* i. 1. 198. Cic. *Verr.* ii. 4. 43.

VIGILIA'RIUM. A watch-tower, in which watch is kept at night. Senec. *Ep.* 57.

VILLICUS. A *farm-bailiff*; a slave who had the superintendence in chief of all the stock and business of a farm, the surveillance of the labouring slaves, the management and direction of the farming operations, the duty of attending the markets and selling the produce of the estate, as well as the custody of all the fixed and movable capital upon it. Varro, *R. R.* v. 2. 14. Cato, *R. R.* 5. and 142. Columell. xi. 1. 7.

VINA'RIUM. The press-room or building containing the presses (*torcularia*) and other necessaries for making wine. (Columell. xii. 18. 3.) See the article TORCULARIUM, under which a similar contrivance for making oil is illustrated and explained.

VIN'CULUM (δεσμος). Any thing which binds; as—

1. A string or riband tied round a letter, and over which the seal was affixed. Nep. *Paus.* 4. Ov. *Trist.* iv. 7. 7.

2. A string by which the bung of a wine-jar (*cadus*) or other vessel was tied down, previous to being sealed. Tibull. ii. 1. 21., wood-cut *s.* PELLICULATUS.

3. A fillet and a chaplet for the head. Sen. *Thyest.* 544. Id. *Med.* 70. VITTA. CORONA.

4. A collar, and a leash for dogs. Tibull. iv. 3. 15. Ov. *Met.* viii. 332. COLLARE, 2. COPULA, 1.

5. The thong by which a yoke was fastened under the animal's neck. Tibull. ii. 1. 7. JUGUM.

6. The thong by which boxing-gauntlets were fastened round the wrist and arm. Virg. *Æn.* v. 408. CÆSTUS.

7. The strap or lace by which some kinds of shoes were fastened round the feet and ankles. Tibull. i. 5. 66. Ov. *Met.* iii. 168. AMENTUM.

8. A manacle for the wrists. Sen. *Med.* 463. MANICA, 4.

9. A chain for the neck. Ov. *Met.* x. 381. COLLARE, 1.

10. A fetter, for the feet. Tibull. i. 6. 31. COMPES.

VINDE'MIA (τρύγητος). Strictly, a gathering of grapes at vintage (Varro, *L. L.* v. 37.), but also applied to other produce; as, olives (Plin. *H. N.* xv. 2.), frankincense (Id. xii. 32.), and honey (Columell. ix. 15. 1.). The gathering of olives by means of ladders raised against the trees is shown by the annexed illustration, from an engraved gem;

and the gathering of grapes by similar means is represented on a bas-relief amongst the collection at Ince-Blundell, and on a mosaic pavement discovered at Rome. *Pict. Crypt.* tav. 24.

VINDEMIA'TOR (τρυγητήρ). A *vintager*, who gathers the grapes (Varro, *L. L.* v. 94.); and who dresses the vines (Hor. *Sat.* i. 8. 30.).

VINDICTA. A rod with which the prætor, or the prætor's lictor, tapped the head of a slave as a sign that he was thus made free (Liv. ii. 5. Cic. *Top.* 2. Pers. v. 88.); in the same manner as penitents used to be seen in St. Peter's at Rome, kneeling down in front of the confessional and receiving the tap of a wand on their heads as a token of absolution,—a custom which probably owed its origin to the above practice of the ancient Romans.

VI'NEA. A shed employed by the Roman soldiers to protect themselves from the missiles of the enemy, whilst occupied in undermining or breaching the walls of a fortress. It had a sloping roof of planks and wicker-work supported upon uprights, and was closed on three of its sides by similar materials, the whole frame being covered outside with raw hides or horse-hair cloth, to prevent its being set on fire. Each *vinea*, by itself, was about eight feet high and sixteen in length; but a sufficient number of them were joined together in a line, and run up close to the walls, so that the ram and other engines could be securely plied against the foundations underneath them. Cæs. *B. C.* ii. 2. Liv. xxxvii. 26. Veg. *Mil.* iv. 15.

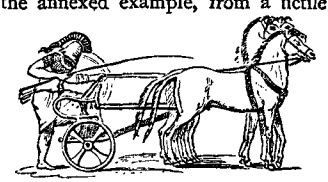
VI'NITOR (ἀμπελουργός). A *vine-dresser*. Cic. *Fin.* v. 14. Cato, *R. R.* iii. 3. 8.

VINITO'RIUS. See FALX, 5.

VIOLA'RIUS. One who dyes cloth of a *violet* colour. Plaut. *Aul.* iii. 5. 36.

VIRGA (ῥάβδος). Literally, a green bough (Varro, *R. R.* i. 594.); whence applied to various objects, which are made from a long straight branch cut off from the tree, corresponding with our terms a *wand*, *rod*, *switch*, amongst which the most characteristic are as follows:—

1. A *switch* for riding (Mart. ix. 23.) or driving (Juv. iii. 317.), thin and tapering, without any thong, as in the annexed example, from a fictile



vase.

2. A *switch* or *cane* for punishing boys at school (Juv. vii. 210.); or for carrying in the hand as a walking-cane (Ov. *Fast.* ii. 706.), which amongst fashionable and well-dressed

men, in Greece at least, was regarded as a necessary accompaniment when they went abroad (Athen. xii. 26.). It was often richly decorated, and perhaps more elegantly made than the common walking-stick of which an example is exhibited above, from a Pompeian painting representing Ulysses.

3. A *stick* which the lictor carried in his right hand for the purpose of

clearing the way before the magistrate on whom he attended, and of knocking at the doors of the houses where the magistrate visited. (Liv. vi. 34. Compare Mart. viii. 66.) The example is from a sepulchral bas-relief.

4. A *wand*, carried as a mark of distinction by persons of consequence, such as poets or the principal actors in a play; or by those in authority, such as the master or overseer of a

band of workmen, who in works of art is always distinguished from his men by this badge; or the trainer of

a band of gladiators, always distinguished by the same emblem, and one of whom is represented by the annexed figure, from a Roman mosaic. Serv. *ad* Virg. *Æn.* iv. 242.

5. A *magic wand*, such as was

attributed to Mercury (Hor. *Od.* i. 10. 18.) and to Circe (Virg. *Æn.* iv. 242.), with which she transformed the companions of Ulysses into swine, as represented by the illustration, from a marble bas-relief.

6. *Virgæ* (αἱ ῥάβδοι), in the plural; the rods of birch or elm which formed a lictor's *fasces*, and with which a criminal was beaten. Plin. *H. N.* xvi. 30. Cic. *Verr.* ii. 5. 62. FASCIS, 2.

7. Plural. The ribs upon which an umbrella or parasol is extended. Ov. *A. Am.* ii. 209. UMBELLA.

VIRGA'TUS (ῥαβδωτός). *Striped*, like a tiger (Sil. Ital. v. 148.); hence, of drapery ornamented with long stripes (*virgæ*) of gold or various colours woven into the pattern, as exhibited on the tunic of the annexed figure, representing Priam, in the Vatican Virgil. Virg. *Æn.* viii. 660. Sil. Ital. iv. 155.

2. Made or plaited with twigs (*virgæ*), like a basket. Catull. 64. 319.

VIR'GULA. Diminutive of VIRGA; a *small branch* (Nepos. *Thras.* 4.); a *magic wand* (Cic. *Off.* i. 44. VIRGA, 5.); a *metal rod*, forming the rattle of a sistrum (Apul. *Met.* xi. p. 240. SISTRUM); a *drumstick*. (Isidor. *Orig.* iii. 21. 14. SYMPHONIA, 2.)

VI'RIA. An old name for ARMILLA. Isidor. *Orig.* xix. 31. 16. Tertull. *Pall.* 4.

VIRIA'TUS. Same as ARMILLATUS; applied to Hannibal. Lucil. *Sat.* xxvi. 24.

VIRIC'ULUM. Plin. *H. N.* xxxv. 41. Same as CESTRUM.

VIRIDA'RIUM or VIRIDIA'RIUM. A pleasure-garden; or, probably, the *shrubbery* in a garden. Suet. *Tib.* 60. Cic. *Att.* ii. 3.

VIRIDA'RIUS. A pleasure-gardener. (Inscript. *ap.* Grut. 602. 2.) There does not appear to be any positive distinction between the occupation of the *viridarius* and the *topiarius*.

VI'RIOLA. Diminutive of VIRIA. Isidor. *Orig.* xix. 31. 16. Ulp. *Dig.* 18. 1. 14.

VITIC'OMUS. Wearing a chaplet of vine-leaves, especially applied as an epithet of Bacchus. Avien. *in Arat.* 70. Compare CORYMBUS, 1.

VI'TIS (κλῆμα). Literally, a vine; thence, the branch of a vine, cut into a stick or baton, which the Roman centurions employed for punishing any of the men who had neglected their military duties. (Plin. *H. N.* xiv. 3. Ov. *A. Am.* iii. 527. Juv. viii. 247. Plut. *Galb.* 26.) The illustration represents a centurion with the *vitis* in his right hand, from a bas-relief. Compare the wood-cut *s.* EVOCATI.

2. Same as VINEA. Lucil. *Sat.* p. 89. 69. ed. Gerlach. ex Fest., *sub vitem prœliarii.*

VITREA'RIUS (ὑαλουργός). A glass-worker. Sen. *Ep.* 90.

VIT'REUS (ὑάλινος). *Made of glass;* whence *Vitrea* absolutely in the plural, *glass vessels* (Mart. i. 42. Stat. *Sylv.* i. 6. 74.); in the manufacture of which the ancients were exceedingly skilful, making excellent imitations of precious stones, mixing together a variety of colours, and working the material with an exquisite finish after it had been blown. The Portland vase in the British Museum, which is made of glass, affords an unrivalled specimen of this branch of ancient art.

2. *Pila vitrea.* See PILA, 3.

3. (ὑαλοειδής.) *Like glass, transparent;* as *toga vitrea*, a toga made of very fine texture, so that the tunic could be seen through it. Varro *ap.* Non. *s.* Vitreum, p. 448.

VITTA. A riband, or band, commonly worn round the forehead and head by free-born ladies both before and after marriage (Virg. *Æn.* ii. 168. Prop. iv. 3. 16.), to confine the hair in a neat and modest manner. (Ov. *Met.* ii. 413. Id. *A. Am.* i. 31.), and to distinguish them from women of easy virtue (Id. *Rem.* 386.), who dressed so as to attract observation by their meretricious appearance. The illustration represents Lepida, the wife of the Emperor Galba, on a Roman medal.

2. The sacred *vitta*, strictly speaking, is the long riband which fastened together the flocks of wool forming an *infula*, the two ends of which, with their fringed extremities (*tæniæ*), hung down at the back of the neck (Virg. *Georg.* iii. 487. Id. *Æn.* x. 538. Isidor. *Orig.* xix. 30. 4.); whence the term is frequently used, in a collective sense, for the fillet itself, formed of these three parts, and which was worn by both sexes of the priesthood (Virg. *Æn.* ii. 221. *Ib.* vii. 418. Juv. iv. 9.), and especially by those attached to the service of Vesta (Ov. *Fast.* iii. 30.), as exhibited by the illustration, which represents a Vestal Virgin on a medal, bearing the inscription BELLICIÆ MODESTÆ, V. V.

3. A riband of the same description fastened round the *infula*, with which the head of a victim was dressed at the sacrifice (Serv. *ad* Virg. *Æn.* ii. 133. Ov. *Pont.* iii. 2. 75.); or round the festoons (*serta*) with which altars, temples, and houses were decorated upon solemn occasions (Virg. *Ecl.* viii. 64. *Æn.* iii. 64. Prop. iv. 9. 27. Tac. *Hist.* iv. 53.), as in the annexed example from a bas-relief

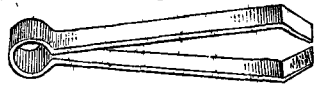
upon an altar. In this sense the term is likewise applied collectively to the whole ornament as well as the ligature which bound it.

VITTA'TUS. Decorated with a *vitta*, as described and exemplified by the preceding article and illustrations; of women (Ov. *Am.* i. 7. 17.), vestals (Lucan. i. 597.), cattle at the sacrifice (Ov. *Met.* xii. 151.).

VIVA'RIUM (*ζωγρεῖον*). A very general term for any place in which beasts, fowls, fish, or any kind of animals were kept alive, either for the purposes of gain or pleasure; a park for game, a warren, fish-pond, decoy, preserve for oysters, &c. Aul. Gell. ii. 20. Plin. *H. N.* viii. 50. *Ib.* 78. Id. ix. 81.

VOL'GIOLUS. An implement used in husbandry and horticulture for making beds smooth and level. *Plin. H. N.* xvii. 14.

VOLSELLA and VULSELLA (*τριχολαβίς*). A pair of *tweezers*, for



pulling hairs out by the roots. (Mart. ix. 28.) The example is from an original found in an excavation near Rome.

2. A pair of small *pincers* employed by dentists for removing any decayed

or broken fragments of a tooth which might be left behind when the tooth was extracted. (Celsus, vi. 12. 1.) The example is from an original found amongst several other surgical instruments at Pompeii.

3. A surgical instrument for taking up the proud flesh or edge of a wound to facilitate the operation of cutting away any portions which require removal. Celsus, vi. 18. 3.

4. A surgical instrument used for replacing broken and protuding bones, made like a smith's forceps. Celsus, vii. 10. 7.

VOLU'MEN. A *roll*, or book, which was written upon one long sheet, made out of a number of strips of papyrus glued together, and when completed, rolled round a cylinder, so that the reader unrolled it as he read; whence the expression *evolvere volumen* means "to read a book." (Cic. *Att.* x. 10. Hor. Tibull. Propert. Mart.) The illustration represents five rolls tied up together, from originals as they were discovered in a house at Herculaneum.

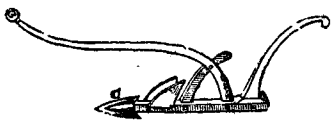
2. A *volume*, in our sense of the term, that is, a certain portion of a work contained in one roll; for when the MSS. ran to any length, it was customary to divide it into separate parts or books, each of which was rolled upon a separate stick. Ov. *Trist.* iii. 14. 19. Plin. *Ep.* iii. 5. 5. Plin. *H. N.* vi. 34.

VOLU'TA (*κάλχη*. Hesych. and Inscript.). A *volute;* the spiral scroll which constitutes the distinguishing feature of an Ionic capital, curling down under each angle of the abacus, and which is said by Vitruvius to have been designed in imitation of a bunch of curls on each side of the female face; but the Greek name, which literally means the murex or limpet, indicates that the idea was suggested by the spirals of a fish's shell. Vitruv. iv. 1. 7. Id. iii. 5. 5.

2. (*ἕλιξ*.) The volute which curls down under each of the four corners of the abacus in a Corinthian capital, and which imitate the stalks of a parasitical plant bent down by a superincumbent obstacle. The two small ones which meet under the rosette (*flos*) in the centre of each face are distin-

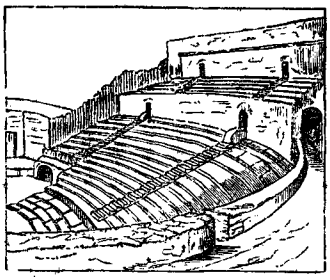
guished by the term *helices minores*. Vitruv. iv. 1. 12.

VO'MER and VO'MIS (ὖννις or ὖνις). A *ploughshare* (Varro, *L. L.* v. 135. Virg. *Georg.* i. 45. Cic. *Phil.* ii. 40.), formed of a metal plate (c), affixed to the share-beam (*dentale*), as in the annexed example from a bas-relief, which exhibits a specimen of the share termed *vomer resupinus*. (Plin. *H. N.* xviii. 48.) Other ex-



amples of simpler kinds, employed in light soils (Plin. *l. c.*), are represented by the wood-cuts *s.* DENS, 4., and DENTALE; and a share furnished with a coulter, also described by Pliny (*l. c.*), is given under the word CULTER, 7.

VOMITO'RIA. In theatres and amphitheatres, the *vomitories*, or doors of entrance from the internal lobbies, which gave immediate admission to the tiers of seats occupied by the spectators. (Macrob. *Sat.* vi. 4.) The illustration represents a portion of the *cavea* in the great theatre at Pompeii, comprising four vomitories, shown by the four small doorways at the top, two in each *præcinctio*; but others were disposed at relative distances round both circular belts, opening upon the head of every flight of stairs (*scalæ*), down which the spectators descended till they came to the step or circle (*gradus*, *sedile*), where every one's seat was marked out and numbered (wood-cut *s.* LINEA, 7.). Each of these vomitories corresponded likewise with one or more staircases formed in the shell of the building, and communicating with the exterior (see the wood-cut and description *s.* AMPHITHEATRUM, p. 29.), so that the whole company could retire, almost at once, without the least crowding or inconvenience. It is calculated that the Flavian amphitheatre was capable of con-



taining more than 90,000 spectators, and was furnished with vomitories and staircases sufficient for the whole concourse to disperse in less than five minutes.

VULGA'RES. A class of slaves next in point of household rank to the *ordinarii*. The title includes all who had a specific occupation as indoor or out-door servants, as well as the entire body of those who practised any handicraft, art, or scientific pursuit, in the service of their masters; for instance, the house-porter (*ostiarius*), the groom of the chambers (*cubicularius*), the valets and ladies' maids (*cosmetæ*, *ornatrices*), the palanquin-bearers (*lecticarii*), the cook (*coquus*), confectioner (*dulciarius*), barber (*tonsor*), &c., &c. Ulp. *Dig.* 47. 10. 15. Cic. *Rosc. Am.* 46.

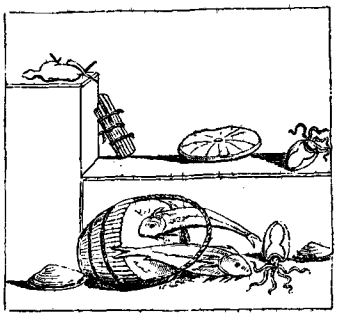
VULTU'RIUS. A term given to one of the throws of the dice. (Plaut. *Curc.* ii. 3. 77.) It is not ascertained what particular numbers came up to make a "vulture;" but it was not a good throw, though not so bad as the "dog" (*canis*), which was the worst of all.

VULVA (μήτρα). A favourite dish with the Romans and Greeks, consisting of the womb of a sow which had miscarried at her first farrow, or which was killed immediately after farrowing. Plin. *H. N.* xi. 84. Hor. *Ep.* i. 15. 41. Mart. xiii. 56. Alciphr. *Ep.* i. 20. Athen. iii. 51.

X.

XEN'IA (ξένια). Presents which it was customary amongst the Greeks and Romans for a host to give or send to his guests, as a mark of hospitality and friendship (Plin. *Ep.* vi. 31. 14.), consisting, for the most part, of delicacies for the table; as may be collected from the thirteenth book of Martial, which is inscibed with the title *Xenia*, and relates chiefly to articles of consumption.

2. Pictures of *still life*, such as dead game, poultry, fish, fruit, vegetables, &c. (Vitruv. vi. 7. 4. Philostrat. *Imag.* i. 31. ii. 25.); so termed



because they represented such objects as a host sent in presents to his guests. Many pictures of this kind have been found amongst the paintings of Pompeii, one of which is inserted as a specimen of the style. It contains a fowl trussed in the modern manner, a bundle of asparagus, a loaf of bread, two oysters, and several kinds of fish.

XYSTAR'CHA or -ES (ξυστάρχης). An officer who superintended the exercised of the *xystus*; the same as, or very similar to, the GYMNASIARCHUS. Ammian. xxi. 1.

XYS'TICUS (ξυστικός). An athlete who practised his exercise in a covered corridor or *xystus*. Suet. *Aug.* 45. *Galb.* 15.

XYS'TUS or -UM (ξυστός or -όν). Amongst the Greeks, a covered corridor in the gymnasium (see the plan p. 324. TT) where the athletes exercised in winter. Vitruv. v. 11. 4. Id. vi. 7. 5.

2. Amongst the Romans, an open walk or terrace in a garden, amidst flower-beds edged with box. Plin. *Ep.* ii. 17. 17. Id. v. 6. 19. Suet. *Aug.* 72. Phædr. ii. 5.

Z.

ZANCHA or ZANGA. A high and close boot, made of soft black leather (Schol. Acron. *ad* Hor. *Sat.* i. 6. 27.), worn by the Oriental races under their trowsers (*bracæ*). Imp. Gall. *ap.* Treb. *Claud.* 17. Impp. Arcad. et Honor. *Cod. Theodos.* 14. 10. 2.

ZEM'A (ζέμα). A saucepan for boiling. Apic. viii. 1.

ZO'DIACUS sc. *circulus* (ζωδιακός κύκλος). The *zodiac.* Aul. Gell. xiii. 9. 3. See CIRCULUS, 4.

ZO'NA (ζώνη). The *zone;* a flat and broadish girdle worn by young unmarried women round their hips (Hom. *Od.* v. 231. Ov. *Fast.* ii. 231.); whereas the common girdle (*cingulum*) was placed immediately under the bosom, as exemplified by the woodcuts annexed, which afford an example of the two objects placed in juxtaposition. The left-hand one exhibits a zone by itself, from a fictile vase,

and its place upon the person,

from a group representing Electra and Orestes; while the right-hand figure, which is copied from a marble statue, wears a *cingulum* fastened round the waist or under the breast. The zone was not laid aside until after the wedding, when the bridegroom had unfastened it with his own hands; whence the expression *zonam solvere* (Catull. ii. 13. Compare Ov. *Her.* ii. 115.) means "to enter the married state."

2. A broad belt worn by men round their loins (Hom. *Il.* xi. 234. Plaut. *Merc.* v. 2. 84.), and made double or hollow like our shot-belts, for the purpose of carrying money deposited in it about the person (C. Gracch. *ap.* Gell. xv. 12. Suet. *Vit.* 16.); whence the expression *zonam perdere* (Hor. *Ep.* ii. 2. 40.) means "to lose one's money."

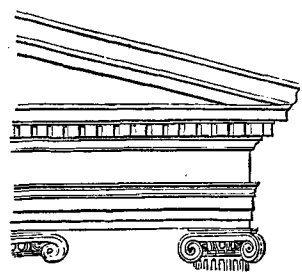
3. The Greek writers also use the term for a soldier's belt, worn round the loins, to cover the juncture of the cuirass and the kilt of leather straps

(πτέρυγες) attached to its rim (Hom. *Il.* v. 539.), as shown by the annexed example, representing a Greek warrior on a fictile vase; but in this sense the Romans adopt the word *cingulum*.

ZONA'RIUS (ζωνιοπλόκος). One who makes *zonæ*. Cic. *Flacc.* 7.

ZO'NULA (ζώνιον). Diminutive of ZONA, 1. (Catull. lxi. 53.); of ZONA, 2. (Lamprid. *Alex. Sev.* 52.)

ZO'PHORUS (ζωοφόρος). The *frieze;* a member situated between the architrave and cornice in the entablature of an order. (Vitruv. iii. 5. 10.) It covers externally the space occupied by the tiebeams (*tigna*) which form the timber-work of the roof (see the wood-cut *s.* MATERIATIO, *d d d d d*), and which in the Doric order are represented externally by ornaments termed triglyphs carved upon the face of the frieze itself. In the Ionic order it consists mostly, though not always, of a plain marble surface, as in the annexed example from a temple of Bacchus at

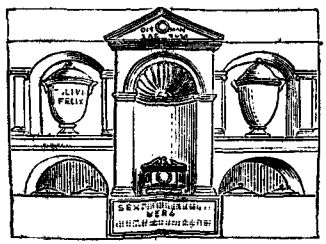


Teos; but in the Corinthian it is more frequently enriched with sculpture, representing sacrificial implements, war trophies, festoons of fruit and flowers, or altars and candelabra intermixed with fabulous animals, especially griffins, as shown by the annexed wood-cut from a slab on the frieze of the temple of Antoninus and

Faustina at Rome; and this practice of decorating the frieze with animals carved in relief is supposed to have suggested its ancient name, which means literally, bearing animals, or figures.

ZOTHE'CA. A small private chamber or *cabinet*, adjoining a larger one, and affording privacy for business or study. Plin. *Ep.* ii. 17. 21.

2. A *niche*, for a statue or other object (Inscript. *ap.* Orelli. 1368. *ap.* Murat. 690. 2.), like the central recess in the annexed engraving which represents one side of a sepulchral chamber, discovered by an excavation in the neighbourhood of Rome.



ZOTHE'CULA. Diminutive of ZOTHECA, 1. Plin. *Ep.* v. 6. 38.

ZY'THUM (ζῦθος). A strong and intoxicating beverage made from barley and other grain; a sort of *ale* or *beer*. Columell. x. 116. Plin. *H. N.* xxii. 82. Ulp. *Dig.* 33. 6. 9.

END OF THE DICTIONARY OF ANTIQUITIES.

GREEK AND LATIN INDEX,

CONTAINING

A LIST OF GREEK WORDS, WITH THEIR LATIN SYNONYMES, UNDER WHICH THE GREEK TERMS ARE EXPLAINED.

A.

ὀβακίσκος, abaculus.
ἄβαξ, abacus.
ἀγαθοδαίμων, agathodæmon; genius.
ἄγαλμα, signum, 1.
ἄγκιστρον, hamus, 1, 2.
ἀγκοίνα, anquina.
ἄγκος, ἀγκή, ansa.
ἀγκύλη, ansa, 3.
ἀγκυλητόν, ansatum telum.
ἀγκύλιον, ancile.
ἀγκυλωτός, ansatus.
ἀγκύρα, ancora.
ἀγκύρας σημεῖον, ancorale, 2.
ἀγκών, ancon.
ἀγορά, forum, 2. 3.
ἀγωνοθέτης, agonotheta.
ἄδυτον, adytum.
ἄζωστος, discinctus.
ἀθληταί, athletæ.
ἀετός, αἰετός, aquila, 2.
ἀέτωμα, aquila, 2.
αἰγελάτης, caprarius.
αἰγίς, ægis.
αἰπόλος, caprarius.
αἰχμή, cuspis.
αἰώρα, oscillatio.
ἄκαπνα, acapna.
ἀκάτιον, acatium.
ἀκερσεκόμης, acersecomes; intonsus, 1.
ἀκεστής, sarcinator.
ἀκέστρα, acus.
ἀκέστρια, sarcinatrix.
ἀκινάκης, acinaces.
ἄκμων, incus.
ἀκόλουθος, comes.
ἀκόνη, cos.
ἄκουρος, intonsus, 2.
ἀκράτισμα, jentaculum.
ἄκρατον, merum.
ἀκρατοφόρον, acratophorum.
ἀκροβατικὴμηχανή, scansoria machina.
ἀκρόπολις, arx.
ἀκρωτήρια, acroteria.
ἀκτίς, radius, 2. 3.
ἀλάβαστρος, alabaster.
ἀλείπτης, aliptes.
ἀλεκτρυονοτρόφος, lanista avium.
ἁλιεύς, piscator.
ἀλλαντοπώλης, botularius.
ἀλλᾶς, botulus.
ἅλμαῖα τά, salgama.
ἁλμευτής, salgamarius.
ἀλόησις, tritura.
ἁλοπήγιον, salinæ.
ἁλοπηγός, salinator.
ἁλτῆρες, halteres.
ἁλυσίδετος, catenatus.
ἁλυσίδιον, catella.
ἅλυσις, catena.
ἀλώη, area, 4.
Ἀμαζών, Amazon.
ἄμαλλα, manipulus.
ἅμαξα, plaustrum.
———, currus, 5.
ἁμαξεύς, plaustrarius, 2.
ἁμαξίς, plostellum.
ἁμαξοπηγός, plaustrarius, 1.
ἁμαξόποδες, arbusculæ.
ἄμβιξ, obba.
ἄμβων, umbo.
ἀμείβοντες, canterii.
ἄμη, hama.
ἀμητήρ, messor.
ἀμίς, matula.
ἄμμα, amentum.
ἀμολγεύς, mulctra.
ἀμπελουργός, vinitor.
ἄμπυξ, frontale.
ἀμφιβλῆστρον, funda, 2.
ἀμφιδέα, armilla, 2.
ἀμφιθέατρον, amphitheatrum.
ἀμφίμαλλον, amphimallum.
ἄμφιππος, desultor.
ἀμφιπρόστυλος, amphiprostylos.
ἀμφίταπος, amphitapus.
ἄμφοδος, ambivium.
ἀμφορεύς, amphora.
ἀνάβαθρον, anabathrum.
ἀναβάτης, admissarius.
ἀναβόλαιον, anabolium.
ἀναβολεύς, strator.
ἀναβολή, pallium, 2.
ἀνάγλυπτα, anaglypta.
ἀναγνώστης, anagnostes.
ἀνάδημα, anadema.
ἀνάθημα, anathema.
ἀνακλιντήριον, anaclinterium.
ἀνάλημμα, substructio.
ἀναξυρίδες, bracæ, 1.
ἀνάφορον, jugum, 2.
ἀνδριάς, statua.
ἀνδρών, andron.
ἀνδρωνῖτις, andronitis.
ἀντίον, insubulum.
ἀντιστράτηγος, legatus, 1.
ἀντλία, antlia.
ἄντλος, sentina.
ἀξίνη, bipennis; dolabra.

ἄξων, axis.
ἀποβάθρα, pons, 5.
ἀποδεσμός, fascia, 3.
———, mamillare.
ἀποδυτήριον, apodyterium.
ἀποθέωσις, apotheosis; consecratio.
ἀποθήκη, apotheca.
———, horreum, 3.
ἀποκρότημα, crepitus.
ἀποσφράγισμα, aposphragisma.
ἀποφόρητα, apophoreta.
ἀραιοστύλος, araeostylos.
ἀρβύλη, pero.
ἀρδιοθήρα, forceps, 4.
ἄριστον, prandium.
ἄρκυς, cassis.
ἅρμα, currus, 2.
ἅρμα θεῶν, tensa.
ἁρμάμαξα, harmamaxa.
ἁρμογή, harmoge.
ἀρνευτήρ, urinator.
ἀροτήρ, arator.
ἄροτρον, aratrum.
ἁρπάγη, harpago.
ἁρπαστόν, harpastum.
ἅρπη, falx; harpe.
ἅρπη καρχαρόδους, falx denticulata.
ἀρτέμων, artemon.
ἀρτοθήκη, panarium.
ἀρτολάγανον, artolaganus.
ἀρτόπτη, artopta.
ἄρτος, panis.
ἀρχίμιμος, archimimus.
ἄσιλλα, jugum, 2.
ἀσκαύλης, ascaules.
———, utricularius.
ἀσκίδιον, utriculus.
ἀσκοπήρα, ascopera.
ἄσκος, uter.
ἄσκωμα, folliculare.
ἀσπαλιεύς, hamiota.
ἀσπιδηφόρος, clipeatus.
ἀσπίδιον, clipeolum.
ἀσπίς, clipeus.
ἀστραβηλάτης, mulio, 2.
ἀστραγαλίζοντες, astragalizontes.
ἀστράγαλος, astragalus.
ἀστσάγαλος, talus.
Ἄτλαντες, Telamones.
ἄτρακτος, fusus.
αὐθέψης, authepsa.
αὐλαία, aulæa.
αὔλειος θύρα, janua.
αὐλή, aula.
αὐλητής, tibicen.
αὐλητρίς, tibicina.
αὐλός, tibia.
αὐλὸς ἀνδρήϊος, tibia dextra.
αὐλὸς γυναικήϊος, tibia sinistra.
αὐλῳδός, aulœdus.
αὐλῶπις, galea, 7.
αὐτόπυρος autopyrus.
ἄφεσις, *see under* Hippodromus, and Stadium.
ἀφή, haphe.
ἀφιέρωσις, consecratio.
ἄφλαστον, aplustre.
ἄφρακτον, aphractum; navis aperta.
Ἀφροδίτη, Venus.

B.

βακτήριον, bacillum.
βάκτρον, baculus.
Βάκχη, Baccha.
βαλανεῖον δημόσιον, balineæ.
——— ἰδιωτικόν, balineum.
βαλανεύς, balneator.
βαλάντιον, crumena.
βάναυσοι, sellularii.
βάρβιτος, barbitos.
βᾶρις, baris.
βασανιστής, tortor.
βαύκαλις, gillo.
βαφεῖον, baphium.
βελόνη, acus.
βέμβιξ, turbo, 1.
βηλός, limen.
βῆμα, pulpitum, 1.
βιβλιοθήκη, bibliotheca.
βιβλίον, libellus, 1.
βιβλιοπώλης, bibliopola.
βίβλος, liber.
βιός, arcus, 1, 2, 3.
βόαυλος, bubile.
βολίς, catapirates.
βοτανισμός, runcatio.
βουκόλος, bubulcus.
βούτυρον, butyrum.
βραβεῖον, brabeum.
βραβευτής, brabeuta.
βρεφοτροφεῖον, brephotropheum.
βρόχος, laqueus.
βυκάνη, bucina.
βυκανητής, bucinator.
βωλοκοπία, occatio.
βωλοκόπος, occator.
βωμός, ara.

Γ.

γαῖσον, gæsum.
γάμος, nuptiæ.
γάρον, garum.
γαυλός, gaulus, 1.
γαῦλος, gaulus, 2.
———, cupa, 1.
γαυσάπης, gausapa.
γεῖσσον, projectura.
γέρρον, gerræ.
γέφυρα, pons.
γεφυροποιός, pontifex.
γίγγλυμος, ginglymus.
γίγγρας, tibia gingrina.
γλύφανον, cælum.
γλῶσσα, γλωττίς, ligula, 1.
γόμφος, gomphus.
γνώμων, gnomon.
———, gnoma.
γνωρίσματα, monumenta, 3.
γραμματεύς, scriba.
γραμματικός, literatus, 4.
γραμματοφόρος, tabellarius.
γραμμή, linea, 4.
γραφή, pictura.
γραφεύς, pictor.
γραφίον, graphium.
γραφίς, stilus.
γρῖπος, γρῖφος, griphus.
γροσφομάχοι, velites.
γρόσφος, ... ta velitaris.
γρύψ, gryps.
γυαλοθώ... ξ, lorica, 1.

γύαλὸν, pectorale.
γύης, bura.
γυμνασίαρχος, gymnasiarchus.
γυμνάσιον, gymnasium.
γυμνός, nudus.
γυναικεῖον, gynæceum.
γυναικωνῖτις, gynæconitis.
γωρυτός, corytus.

Δ.

δᾳδοῦχος, daduchus.
δαιμόνιον, dæmonium.
δαίμων, dæmon.
δαΐς, tæda.
δακτυλήθρα, digitale.
δακτυλιοθήκη, dactyliotheca.
δακτύλιος, anulus.
δανά, acapna, coctilia.
δάπεδον, pavimentum.
δαρεικός, daricus.
δεῖπνον, cœna.
δεκήρης, decemremis.
δεξιόσειρος, *see under* Funalis equus.
δεσμός, vinculum.
δήμαρχος, demarchus, tribunus plebis.
διάβαθρον, diabathrum.
διαβήτης, circinus.
διάδημα, diadema.
διάζωμα, cinctus, 1.
———, cingulum, 5.
———, subligaculum.
———, præcinctio.
διάθυρον, prothyrum.
δίαιτα, diæta, 1.
διάπασμα, diapasma.
διάστυλος, diastylos.
διάτονοι, diatoni.
διάτρητα, diatreta.
διδασκαλεῖον, ludus.
δίδραχμον, didrachmum.
δίθυρος, biforis.
δικαστήριον, tribunal.
δίκελλα, bidens.
δίκρανον, furca, 1.
δίκροτος, b[illegible]mis, 2.
δικτύδιον, [illegible]ulum, 1.
δίκτυον, rete.

δίκωπος, biremis, 1.
διμάχαι, dimachæ.
διμάχαιροι, dimachæri.
διμέτωπος, bifrons.
δίμιτος, bilix.
δίμυξος, bilychnis.
δῖνος, sinum.
δίοπτρα, dioptra.
δίπλαξ, διπλοῖς, diplois.
δίπλωμα, diploma.
δίπρωρος, biprorus.
δίπτερος, dipteros.
δίπτυχα, diptycha.
δισκοβόλος, discobolus.
δίσκος, discus.
———, superficies, 2.
διφθέρα, membrana, 2.
διφρίσκος, sedecula.
δίφρος, sella.
δίφρος ἀγκυλόπους, sella curulis.
δίφρος κατάστεγος, sella gestatoria.
δίχαλκον, dichalcon.
διώτη, diota.
δόλων, dolon.
δόρπον, cœna.
δορυδρέπανον, falx muralis.
δορυφόρος, doryphorus.
δράγμα, manipulus.
δραχμή, drachma.
δρεπάνον, falx.
δρεπανηφόρος, falcatus.
δρόμων, dromon.
δρύφακτον, cancelli.
δωμάτιον, dormitorium.

E.

ἐγγυθήκη, incitega.
ἔγκαρπα, encarpa.
ἐγκαυστική, encaustica.
ἐγκεντρίς, calcar.
ἐγκόμβωμα, encomboma.
ἐγχειρίδιον, pugio.
ἔγχος, hasta.
ἔδαφος, pavimentum.
ἕδρα, sedes.
εἰσηλαστικόν, iselasticum.
ἑκατοντάρχης, centurio.
ἐκμαγεῖον, mantele.

ἔκτυπος, ectypus.
ἐλαιοθέσιον, elæothesium.
ἐλατήρ, clavis trochi.
ἐλέπολις, helepolis.
ἕλιξ, cincinnus.
———, helix.
———, voluta, 2.
ἐλλιμενιστής, portitor.
ἐλλόβιον, inauris.
ἐλλύχνιον, ellychnium.
ἔλυμα, dentale.
ἔλυμος, tibia curva.
ἔμβλημα, emblema.
ἔμβολοι, rostrum, 2.
ἔμβολος, rostrum.
———, embolus.
———, cuneus, 5.
ἐμπίλια, impilia.
ἔμπλεκτον, emplecton.
ἐμπόριον, emporium.
ἔμπορος, emporus.
ἐνδρομίς, endromis, 3.
ἔνδυμα, indutus.
ἐνετή, fibula.
ἐνήλατον, sponda.
ἐνόδιον, plaga.
ἔνοπτρον, speculum.
ἐνώτιον, inauris.
ἐξέδρα, exedra.
ἐξέδριον, exedrium.
ἑξήρης, hexeris.
ἐξωμίς, exomis, tunica, 3.
ἐξώστρα, exostra.
ἐπιβάθρα, pons, 5.
ἐπιβάται, classiarii.
———, epibatæ.
ἐπίβλημα, amictus.
———, pallium, 1.
———, stragulum, 2.
ἐπίδειπνις, epidipnis.
ἐπίδρομος, epidromus.
ἐπιθαλάμιον, epithalamium.
ἐπίθεμα λύχνου, superficies, 2.
——— τρίποδος, cortina, 2.
ἐπίκρανον, capitulum.
ἐπίκριον, antenna.
ἐπίκροκον, epicrocum.
ἐπίκωπος, epicopus.

ἐπίκωπος, navis actuaria.
ἐπίουρος, epiurus.
ἐπισπαστήρ, ansa, 2.
ἐπιστολή, epistola.
ἐπιστόμιον, epistomium.
ἐπιστύλιον, epistylium.
ἐπισφύριον, luna.
ἐπίσωτρον, canthus.
ἐπίτονοι, institæ, 3.
ἐπίτονος (sc. ἱμάς), chalatorius funis.
ἐπίτυρον, epityrum.
ἐπίχυσις, epichysis.
ἐποχεύς, sufflamen.
ἑπτήρης, hepteris.
ἐπωμίς, tunica, 4.
ἐργαστήριον, officina.
ἐργάτης, ergata.
ἐργολάβος, redemptor.
ἐρείσματα, anterides.
ἐρέτης, remex.
ἐρετμός, remus.
Ἑρμαῖ, Hermæ.
ἑστία, focus.
ἑστίασις, convivium.
ἐσφαιρωμένος, præpilatus, 1.
ἐσχάρα, focus.
ἐσχάριον, foculus, 2.
εὐνή, lectus genialis.
εὔστυλος, eustylos.
εὐχωλιμαῖοι, soldurii.
ἐφαπτίς, sagum.
ἐφηβεῖον, ephebeum.
ἐφημερίς, ephemeris.
ἐφίππιον, ephippium.
ἔφοροι, ephori.
ἐφύφη, subtemen.
ἐχέτλη, stiva.
ἐχῖνος, echinus ; *and see under* Lupatum
ἔψημα, defrutum, sapa.

Z.

ζέμα, zema.
ζεύγη, tibiæ pares.
ζύγιος ἵππος, jugalis equus.
ζευγίται, *see under* Triremis.
ζυγόδεσμος, cohum.
ζυγόν, jugum.
ζυθός, zythum.
ζωγρεῖον, vivarium.
ζώνη, cingulum, 2 and 4 ; zona.
ζώνιον, zonula.
ζωνοπλόκος, zonarius.
ζωοφόρος, zophorus.
ζωρόν, merum.
ζωστήρ, cingulum, 3 & 4.

H.

ἠθμός, colum.
ἠλακάτη, colus.
ἡλιαστήριον, solarium, 2.
ἡλιοκάμινος, heliocaminus.
ἧλος, clavus.
ἡμερόκοιτος, dormitator.
ἡμερολόγιον, calendarium.
ἡμιθωράκιον, pectorale.
ἡμικύκλιον, hemicyclium.
ἡμίνα, hemina.
ἡμιόβολος, hemiobolus.
ἡμιολία, hemiolia.
ἡμιονηγός, mulio, 2.
ἡνίαι, habena, 1.
ἡνίοχος, agitator, 2 ; auriga.
ἡπατοσκόπος, extispex.
ἡρῷον, heroum.

Θ.

θάκος, forica.
θαλαμηγός, thalamegus.
θαλαμῖται, *see under* Triremis.
θάλαμος, thalamus.
θαλασσίτης, thalassites.
θαυματοποιός, præstigiator.
θέατρον, theatrum, 2.
θεριστής, messor.
θερίστριον and θέριστρον, theristrum; palliolum, 2.
θέρμαι, thermæ.
θερμοπώλιον, thermopolium.
θήκη, theca.
θήρα, venatio.
θηρατής, venator, 1.
θηριομάχης, bestiarius ; venator, 2.
θόλος, tholus.
θρανῖται, *see under* Triremis.
θρίαμβος, triumphus.
θρίξ, crinis.
θρῖναξ, ventilabrum.
θρόνος, solium, thronus.
θρυαλλίς, ellychnium.
θυάς, θυιάς, thyas.
θύλακος, bracæ, 2.
θυμιατήριον, turibulum.
θυμέλη, thymele.
θυμελικοί, thymelici.
θύρα, ostium.
θύρα αὔλειος, janua.
θύραι διάπριστοι, valvæ.
θυρεός, scutum.
θύρετρον, foris.
θυρίς, fenestra.
θυρὶς δικλίς, fenestra biforis.
θύρσος, thyrsus.
θύρωμα, thyroma.
θυρωρός, janitor.
———, ostiarius.
θύσανοι, fimbriæ.
θυσανωτός, fimbriatus.
θυτήριον, ara.
θύτης, popa.
θῶμιξ, tomix.
θωράκιον, loricula.
———, pluteus, 1.
———, carchesium, 2.
θωρακοφόρος, thoracatus.
θώραξ, lorica.
——— στάδιος, lorica, 2.
——— λεπιδωτός, lorica, 3.
——— φολιδωτός, lorica, 4.
——— ἁλυσιδωτίς, lorica, 8.
——— λίνεος, lorica, 9.

I.

ἰατραλείπτης, iatralipta.
ἰατρός, medicus.

ὕγδη, pila, 1.
ἱερεῖον, hostia.
———, victima.
ἱερεύς, ἱερεία, sacerdos.
ἱερονίκης, hieronica.
ἱεροσκόπος, haruspex.
ἱεροφάντης, hierophantes.
ἱεροφυλάκιον, sacrarium.
ἱεροφύλαξ, ædituus.
ἱκετήρια, velamenta.
ὕλη, turma.
ἱμάντιον, copula, 1.
ἱμάς, lorum.
——, cæstus.
——, corrigia.
ἱματιοκλέπτης, balnearis.
ἱματιοφύλαξ, capsarius, 2.
ἱμάτιον, amictus.
———, pallium.
ἰξευτής, auceps.
ἰός, sagitta.
ἰὸς χαλκοῦ, ærugo.
ἰπνός, laterna.
——, furnus.
ἱππαγωγοί, hippagogi.
ἱππεύς, eques, 1.
ἱππίατρος, equarius medicus.
ἱππόδρομος, hippodromus, 2.
ἱπποκάμπος, hippocampus.
ἱπποκένταυρος, hippocentaurus.
ἱπποκόμος, agaso.
ἱπποτήρα, hippopera.
ἱππόστασις, equile.
ἱπποτοξότης, hippotoxota.
ἰσόδομος, isodomus.
ἱστίον, velum.
ἱστοβοεύς, temo, 2.
ἱστός, malus.
——, tela.
ἱστών, textrina.
ἰχθυοτροφεῖον, piscina.
ἰχνογραφία, ichnographia.

K.

κάγκανα, coctilia.
κάδος, cadus.
Κάδουλος or -ωλος, Camillus.
καθέδρα, cathedra.
καθετήρ, catheter; fistula, 4.
κάθετος, perpendiculum.
κακκάβη, caccabus.
κάλαθος, calathus.
καλαμίς, calamarius.
——, calamister.
κάλαμος, calamus.
καλάπους, forma, 5.
———, tentipellium.
καλίκιος, calceus.
κάλλυντρον, scopæ.
καλοβάμων, καλοβάτης, grallator.
κάλπις, urna.
κάλυμμα, calyptra.
καλυπτήρ, imbrex.
καλύπτρα, calyptra.
κάλχη, voluta, 1.
καλώδιον, *see under* Hippodromus, p. 337.
κάλως, rudens.
καλωστρόφος, restiarius.
κάμαξ, hasta graminea.
———, vallus.
καμάρα, camara.
κάμινος, caminus.
———, fornax.
καμπτήρ, meta, 1.
κάνεον, κάνης, canistrum.
κανηφόρος, canephora.
κάνθαρος, cantharus.
καυθήλια, clitellæ.
κανοῦν, canum.
κανών, regula.
καπηλεῖον, caupona, 2.
καπηλίς, caupona, 2.
καρβάτιναι, carbatinæ.
καρδιοφύλαξ, pectorale.
κάρκαρον, carcer.
κάρπασος, carbasus.
καρπόδεσμα, manica, 5.
Καρυάτιδες, Caryatides.
καρφαμάτιον, merga.
καρχήσιον, carchesium.
κάσσυμα, fulmenta.
κάταγμα, tractum, 1.
κατάγραφα, catagrapha.
καταῖτυξ, cudo.
κατάκειμαι, accubo.
κατακλίνομαι, accubo.
κατάκλισις, accubitio.
καταπέλτης, catapulta.
καταπελτίκος, catapultarius.
καταῤῥάκτης, cataracta.
κατάσκοπος, catascopus.
κατάστρωμα, constratum navis.
καταφράκτης, cataphracta.
κατάφρακτης, cataphracta.
κάτοπτρον, speculum.
κατόρυξις, humatio.
κατοχεύς, pessulus.
κατωμίζω, catomidio.
καυλός, scapus, 5.
καυσία, causia.
καύστρα, bustum.
———, ustrina.
καυτήρ -ήριον, cauter, -erium.
καψιδρώτιον, sudarium.
κείρια, fascia, 6.
κεκρύφαλος, reticulum, 2.
κέλευσμα, celeusma.
κελευστής, hortator.
κέλης, celes, 1.
κενοτάφιον, cenotaphium.
κένταυρος, centaurus.
κέντρον, stimulus.
κέντρων, cento.
κεραμεύς, figulus.
κεράμιον, testa.
κέραμον, fictile.
κέραμος, tegula.
κέρας, cornu.
κέρας Ἀμαλθείας, cornu copiæ.
κεραταύλης, cornicen.
Κέρβερος, Cerberus.
κερκίς, radius, 5.
———, cuneus, 3.
κέρκουρος, cercurus.
κεροῦχοι, ceruchi.
κεστός (sc. ἱμάς), cestus.
κεσηροσφενδόνη, cestrosphendone.
κέστρον, cestrum.
κήλων, ώνειον, tolleno.
κημός, nassa.

κῆπος, hortus.
κηποτάφιον, cepotaphium.
κηρύκειον, caduceus.
κήρυξ, ceryx.
κήρωμα, ceroma.
κιβώριον, ciborium.
κιβώτιον, arcula.
κιβωτός, arca.
κιγκλίς, cancelli.
κίδαρις, cidaris.
κιθάρα, cithara.
κιθαριστής, citharista.
κιθαριστρία, citharistria.
κιθαρῳδός, citharœdus.
κιλίκιον, cilicium.
κιλλίβας, cilliba.
———, vara, 2.
κίναιδος, cinædus.
κιονόκρανον, capitulum.
Κίρκος, Circus.
κισσύβιον, cissybium.
κίστη, cista.
κιστοφόρος, cistophorus.
κίων, columna.
κλειδοῦχος, claviger, 2.
κλεῖθρον, pessulus.
κλείς, clavis.
κλεψύδρα, clepsydra.
κλῆμα, vitis.
κλιβανίτις, clibanicius panis.
κλίβανος, clibanus.
κλῖμαξ, scalæ.
κλίνη, lectica.
κλινηφόροι, lecticarii.
κλινίδιον, lectulus.
κλινικός, clinicus.
κλινόπους, clinopus.
κλισιάς, foris.
κλοιοί, boiæ.
κλυστήρ, clyster.
κλώθω, neo.
κναφεῖον, fullonica.
κναφεύς, fullo.
κνέφαλλον, tomentum.
κνήμη, radius, 3
κνημίς, ocrea.
κνώδαξ, cnodax.
κνώδων, mora, 1.
κόγχη, concha.
κόθορνος, cothurnus.
κοίλη ναῦς, cavernæ.
κοιλιόδεσμος; ventrale.
κοιμητήριον, cœmeterium.
κοινόβιον, cœnobium.
κοίτη, cubile.
κολαπτήρ, scalprum.
κολεός, vagina.
κόλλυβος, collybus.
κολλύρα, collyra.
κολλυρίς, collyris.
κολλύριον, collyrium.
κολόβιον, colobium.
κολοκύνθη, cucurbital.
κολοσσός, colossus.
κόλπος, sinus.
κολυμβητής, urinator.
κολώνη, tumulus.
κόμη, coma.
κομήτης, comatus.
κονίαμα, albarium opus.
κονιατός, dealbatus.
κονίστρα, conisterium.
κοντός, contus.
κοντύφορροι, contarii.
κόπανον, pilum, 1.
κόπις, copis.
κωπρίας, coprea.
κοπτή, copta.
κοπτοπλακοῦς, coptoplacenta.
κόραξ, corax ; corvus.
κόρδαξ, cordax.
κόρη, pupa.
κόρυμβος, corymbus.
κορύνη, pedum.
———, clava, 4.
κορυνήτης, claviger, 1.
κόρυς, cassis ; galea.
κορώνη, ansa, 2.
κορωνίς; corona.
κόσκινον, cribrum.
κοσμητής, cosmeta.
κοσμήτρια, cosmetria.
———, ornatrix.
κότταβος, cottabus.
κοτύλη, cotyla.
κουρεῖον, tonstrina.
κουρεύς, tonsor.
κουρεύτρια, tonstrix.
κούριμος, tonsus.
κόφινος, cophinus.
κοχλιάριον, cochlear.
κοχλίας, cochlea.
κράβατος, grabatus.
κράνος, galea.
κρατήρ, crater.
κρεάγρα, creagra.
κρεουργός, lanius.
κρεωτώλιον, laniarium.
κρήδεμνον, calantica.
κρηπίς, crepida.
———, crepido.
κριός, aries.
κρόκη, subtemen.
κροκωτόν, crocota.
κροκύς, lacinia.
κροσσοί, fimbriæ.
κροτάλιον, crotalium.
κρόταλον, crotalum.
κρούπεζαι, sculponeæ.
κρουπέζια, scabellum, 3.
κρούσματα, crusmata.
κρύπτη, crypta.
κρώβυλος, crobylus.
κτείς, pecten.
κτεριστής, libitinarius.
κτηνίατρος, mulomedicus.
κύαθος, cyathus.
κυβερνήτης, gubernator.
κυβιστητήρ, cernuus.
κύβος, tessera.
κύκηθρον, rudicula.
———, rudis.
κυκλάς, cyclas.
κύκλος, circulus.
———, cortina, 2.
κύκλωμα βυρσότονον, tympanum, 1.
κύλινδρος, cylindrus.
κύλιξ, calix.
κυλίχνη, culigna.
κυμάτιον, cymatium.
κυμβαλίστρια, cymbalistria.
κύμβαλον, cymbalum.
κύμβη, cymba.
κυμβίον, cymbium.
κυνέη, galerus.
κυνηγέτης, venator, 1.
κυνηγέτις, venatrix.
κυνοκέφαλος, cynocephalus.
κύρτη, nassa.
κύστις, vesica.
κώδων, tintinnabulum.

κωμαστής, commissator.
κώμη, vicus.
κῶμος, commissatio.
κῶνος, conus, apex, 2.
κωνωπεών, conopeum.
κώπη, capulus, 1.
——, cupa, 2.
——, remus.
κωπηλάτης, remex.

Λ.

λαβή, ansa, 1.
λαβύρινθος, labyrinthus.
λάγανον, tractum, 2.
λάγηνος, lagena.
λαγοτροφεῖον, leporarium.
λαγωβόλον, pedum.
λάκκος, lacus, 4.
λαμίαι, lamiæ.
λαμπάς, lampas.
λαμπτήρ, candelabrum, 3.
λάρναξ, conditorium, 2.
λάσανον, lasanum.
λατομία, lautumia.
λάτρις, latro.
λέβης, lebes.
λεκάνη, patina.
λέκτρον, lectus.
λέμβος, lembus.
λεπαστή, lepesta.
λεπίς, squama.
λεύκωμα, album.
λήκυθος, ampulla.
λήκυθος ἐλαιηρά, ampulla olearia.
λημνίσκος, lemniscus.
ληνεών, torcularium.
ληνοβάτης, calcator.
ληνός, torcular.
λιβανωτός, tus.
λιβανωτρίς, acerra.
λιβυρνίς, liburna.
λιθοβόλον, ballista.
λιθοξόος, lapidarius.
λιθόστρωτον, lithostrotum.
λιθουργός, lapidarius.
λικνάριον, vallus, 5.
λίκνον, vannus.
λιμήν, portus.
λινοκήρυξ, lintearius.
λίνον, linum.
λίτυον, lituus, 2.
λογεῖον, pulpitum, 2.
λόγχη, spiculum, 1.
——, lancea.
λογχόφορος, lancearius.
λουτρόν, lavacrum.
λόφος, crista.
λυδίων, ludio.
λύκος, lupus.
λύρη, lyra.
λυριστής, lyristes.
λύχνος, lucerna.
——, lychnus.
λυχνοῦχος, candelabrum, 1 and 2.
——, lychnucus.
λωποδύτης, balnearis.

M.

μάγειρος, coquus.
μαζονομεῖον, mazonomum.
μαίανδρος, mæan
μαινάς, mænas.
μάκελλα, ligo.
μάκελλον, macellum.
μάκελον, maceria.
μαλλὸς ἀθλητοῦ, cirrus, 2.
μάνδαλος, pessulus
μάνδρα, mandra.
——, pala, 3.
μάννος, monile.
μαρσύπιον, marsupium.
μαστιγοφόρος, mastigophorus.
μάστιξ, flagellum.
—— ἀστραγαλωτή, flagrum talis tessellatum.
ματτύα, mattya.
μάχαιρα, machæra.
——, culter.
—— διπλῆ, forfex.
μαχαίριον, machærium.
——, cultellus.
μαχαιρόφορος, machærophorus.
μέδιμνος, medimnus.
μελανδόχη, atramentarium.
μελισσών, apiarium.
μέσαβον, subjugium.
μεσάγκυλον, ansatum telum.
μέσαυλος, mesaulos.
μεσοστύλιον, intercolumnium.
μεταβάτης, desultor.
μέταλλον, fodina.
μετόπη, metopa.
μετρητής, metreta.
μήλη, specillum.
μηρός, femur.
μήτρα, vulva.
μηχανή, machina.
—— ἀκροβατική, scansoria machina.
μίτος, licium.
μίτρα, mitra.
——, cingulum, 4.
μιτρηφόρος, mitratus.
μιτρίον, mitella.
μνήμα, μνημεῖον, } monumentum.
μολόχινη, molochina.
μολυβδίς, glans.
μόναυλος, monaulos.
μονήρης, moneris.
μονόγραμμος, monogrammos.
μονόκροτος, moneris.
μονόλιθος, monolithos.
μονομάχοι, gladiatores.
μονομαχοτρόφος, lanista.
μονόξυλος, monoxylus.
μονόπτερος, monopteros.
μονοχίτων, tunicatus.
μονοχρώματα, monochromata.
μορμολυκεῖον, larva, 2.
Μουσεῖον, Museum.
μουσεῖον, musivum.
μοχλός, vectis.
μυκτήρ, myxa.
μύλη, mola.
μυλών, pistrinum.
μύξα, myxa.
μύρμηξ, cæstus.
μυροπώλης, unguentarius.

μυσταγωγός, mystagogus.
μύστης, mysta.
μύστρον, mystrum.
μυώψ, calcar.

N.

νάβλα, } nablia and
ναῦλα, } naulia.
ναῦλον, }
νάννοι, nani.
ναοφύλαξ, ædituus.
νάρθηξ, ferula.
ναρθήκιον, narthecium.
ναύαρχος, navarchus.
ναύκληρος, nauclerus.
ναῦλον, naulum.
ναυμαχία, naumachia.
ναυπήγιον, textrinum, 2.
ναῦς, navis.
—— κατάφρακτη, navis tecta.
—— μακρά, navis longa.
—— στρογγύλη, navis oneraria.
ναύσταθμον, navale, 2.
νεβρίς, nebris.
νεκροκαύστης, ustor.
νευροβάτης, neurobata.
νεῦρον, nervus.
νευρόσπαστον, neurospaston.
νέω, neo.
νεωκόρος, neocorus.
νεώριον, navale, 1.
νήθω, neo.
νησσοτροφεῖον, nessotrophium.
νικητήριον, niceterium.
νομεύς, pastor.
Νύμφαιον, Nymphæum.
νύμφη, nupta.
νύσσα, meta, 1.
νωτοφόρος, bajulus.

Ξ.

ξένια, xenia.
ξενοδοκεῖον, caupona, 1.
ξενοδόκος, caupo.
ξεστός, rasus.
ξιφοθήκη, vagina.
ξίφος, gladius.
—— ἐπικαμπές, sica.
ξυλοκοπία, fustuarium.
ξυλοπέδη, nervus, 4.
ξυρόν, novacula.
ξυστάρχης, xystarcha.
ξυστικός, xysticus.
ξυστίς, palla.
ξυστόν, hastile.
ξυστός or -ον, xystus, 1.
ξυστρίς, strigilis, 1.
——, stria.

O.

ὀβελίσκος, obeliscus.
——, veruculum.
ὀβελός, veru, 1.
ὀβολός, obolus.
ὄγκος, superficies, 1; uncus.
ὀδοντάγρα, dentarpaga.
——, forceps, 3.
ὀδοντόγλυφις, dentiscalpium.
ὀδούς, dens.
ὄζος, nodus, 7.
ὀθόνη, linteum.
ὀθόνιον, linteolum.
οἴαξ, ansa, 5.
οἰκήματα, carceres. *See under* Hippodromus, p. 338.
οἶκος, œcus.
——, domus, 2.
οἰνεών, cella vinaria.
οἰνοπώλιον, œnopolium.
οἰνοφόρον, œnophorum.
οἰνοφόρος, œnophorus.
οἰνοχόος, pincerna.
οἰοπόλος, opilio.
οἰοχίτων, tunicatus.
ὀϊστός, sagitta.
οἰωνοσκόπος, augur.
ὀκρίβας, canteriolus.
——, pulpitum, 2.
ὀκτάστυλος, octastylos.
ὅλμος, cortina, 2.
——, mortarium, 1.
ὁμαλιστήρ, rutellum.
ὀμφαλός, umbilicus.
——, umbo, 1.
ὀνηλάτης, agitator, 1.
ὄνος, catillus, 2.
ὀξίς, acetabulum.
ὀξύβαφον, acetabulum.
ὀξύκρατον, posca.
ὀπαί, columbarium, 5.
ὄπεας, subula.
ὀπή, opa.
ὀπισθόγραφος, opisthographus.
ὀπισθόδομος, opisthodomus.
ὁπλοδιδακτής, campidoctor.
ὁπλομάχος, hoplomachus.
ὀπτάνιον, culina.
ὄργανον, organum.
ὀρεοκόμος, mulio, 1.
ὀρθογραφία, orthographia.
ὀρθοσταδίας, recta.
ὀρθοστάτης, orthostata.
ὄρκη, orca.
ὁρμιά, linea, 1.
ὅρμος, portus.
ὀρνιθευτής, auceps.
ὀρνιθών, ornithon.
ὅρος, orbis olearius.
ὀρτυγοτρόφος, lanista avium.
ὀρύκτης, fossor.
ὀρχηστοπόλος, orchestopolarius.
ὄρχησις, saltatio.
ὄρχηστής, saltator.
ὀρχήστρα, orchestra.
ὀρχήστρια, saltatrix.
ὀστράκιον, testa.
οὐγκία, uncia.
οὐδών, udo.
οὖλος, manipulus.
οὐρανός, cœlum.
οὐρίαχος, spiculum, 3.
ὄχεύς, *see under* Cudo.
ὄχημα, vehiculum.
ὀψοπωλεῖον, popina.
ὀψοπώλης, macellarius.

II.

παγκράτιον, pancratium.
πάγος, pagus.
παιδαγωγός, pædagogus.
πάλαισμα, lucta.
παλαίστρα, palæstra.
παλαιστρικός, palæstricus.
παλαιστρίτης, palæstrita.
παλάμη, palma, 1.
παλευτής, illix avis.
πάλη, lucta.
παλιγκάπηλος, institor.
παλίμψηστος, palimpsestus.
παλλακή, pellex.
παμμάχιον, pancratium.
πανδοκεῖον, caupona, 1.
———, stabulum, 2.
πανδοῦρα, pandura.
παντόμιμος, pantomimus.
———, saltator.
παραγναθίς, buccula.
παραζώνιον, parazonium.
παραπέτασμα, velum, 4.
παράσειρος, funalis equus.
πάρασημον, insigne, 2.
παράσταδες, antæ.
παραστάς, parastas.
———, postis.
παρατίλτριος, alipilus.
παρήορος, funalis equus.
πάρμη, parma.
πάροχος, parochus.
παροψίς, paropsis.
παρυφή, limbus.
———, clavus, 7.
παρωτίς, ancon, 2.
πάσσαλος, palus.
———, paxillus.
παστοφόρος, pastophorus.
παταγεῖον, patagium.
πέδη, pedica.
———, compes.
πέδιλα, talaria.
πελεκῖνος, securicula, 2.
πέλεκυς, securis.
——— δίστομος, bipennis.
πέλις, pelvis.
πελταστής, peltasta.
πέλτη, pelta.
πένταθλον, quinquertium.
πεντάσπαστος, pentaspastos.
πεντεσύριγγος, columbar.
πεντήρης, quinqueremis.
πέπλον, peplum.
———, palla.
περίβλημα, περιβόλαιον, } pallium, 3.
περίβολος, sacellum.
περιβραχιόνιον, brachiale.
περίδειπνον, silicernium.
περιδέραιον, collare.
περίζωμα, cinctus; cingulum, 5.
περιηγητής, mystagogus.
περικάρπιον, armilla, 2.
περικεφάλαιον, galea.
———, λιτόν, cudo.
περικνημίς, tibiale.
περίπτερος, peripteros.
περίρρανσις, aspersio.
περιρραντήριον, labrum, 4; aspergillum.
περισκελίς, periscelis.
περιστερεών, columbarium.
περίστρωμα, peristroma.
περιστύλιον, peristylium.
περισφύριον, armilla, 2.
περόνη, acus, 3; fibula.
πεσσός, pila, 2.
πέτασος, petasus.
πεταυριστής, petaurista.
πέταυρον, petaurum.
πῆγμα, pegma.
πηδάλιον, gubernaculum.
πήρα, pera.
πιθαύλης, pithaula.
πίθος, dolium.
πιλητός, coactilis.
πιλίδιον, pileolus.
πῖλος, pileus.
πιλοφόρος, pileatus.
πινάκιον, tabella.
———, superficies, 2.
πινακοθήκη, pinacotheca.
πίναξ, tabula.
——, lanx quadrata.
πίστρις, pistris.
πιττάκιον, pittacium.
πλαγγών, planguncula.
πλαγίαυλος, tibia obliqua.
πλακοῦς, placenta.
πλάξ, tabula.
πλάστης, plastes.
———, fictor.
πλάστιγξ, lanx, 3.
πλατεῖα, platea.
πλῆκτρον, plectrum.
πλήμνη, modiolus, 1.
πλίνθινος, latericius.
πλίνθος, plinthus.
———, later.
πλίνθος ὀπτή, later coctus.
——— ὠμή, later crudus.
πλοῖον, navigium.
——— κοντωτόν, ratis, 2.
——— σιταγωγόν, corbita.
——— φορτικόν, navis oneraria.
πνιγεύς, pnigeus.
ποδάγρα, pedica dentata.
ποδανιπτήρ, pelluvium.
ποδεῖον, fascia, 5.
ποδήρης, talaris.
ποδοστράβη, pedica dentata.
πολυάνδριον, polyandrium.
πολύμιτος, polymitus.
πολύμυξος, lucerna, 3.
πολύπτυχα, polyptycha.
πολύσπαστον, polyspaston.
πόπανον, popanum.
πόρπη, fibula.
ποτήρ, -ήριον, poculum.
πούς, pes.
πράκτορες, coactores.
πρεσβευτής, legatus, 2.
πριόνιον, serrula.
πριστήρ, prista.
πρίων, serra.
προγευστής, prægustator.
πρόθυρον, vestibulum.
προκοιτών, procœton.
προκόμιον, capronæ.
προμετωπίδιον, frontale, 3.
πρόναος, pronaus.

πρόπλασμα, proplasma.
προπυγεῖον, præfurnium.
προσγναθίδιον, focale.
προσκεφάλαιον, cervical.
προσκήνιον, proscenium.
προσκύνησις, adoratio.
———, adulatio.
πρόστυπον, prostypum.
πρόσωπον or -εῖον, persona.
προτομή, thorax, 2.
πρότυπον, protypum.
πρόχοος, gutturnium.
πρύμνα, puppis.
πρῷρα, prora.
πρῳράτης, proreta.
πτερά, aures. *See under* Aratrum, 2.
πτερόν, pinna.
πτερόπους, alipes.
πτέρυγες, *see under* Lorica, 2.
πτέρυξ, mora, 1.
πτέρωμα, pteroma.
πτερωτός, pterotus.
πτύον, pala, 2.
πτωχός, mendicus.
πυγμαχία, pugilatio.
πυελίς, funda. 4.
———, pala, 3.
πυετία, coagulum.
πυκνόστυλος, pycnostylos.
πύκτης, pugil.
πύλη, porta.
πυλίς, portula.
πυξίον, buxum, 4.
πυξίς, pyxis.
——, modiolus, 4.
πύξος, buxum.
πυρά, pyra.
——, rogus.
πυράγρα, forceps.
πυραμίς, pyramis.
πύργος, turris.
πυριαιτήριον, laconicum.
πυρρίχη, pyrrhicha.
πωγωνίας, barbatus.
πῶμα, operculum.

P.

ῥαβδίον, penicillum.
ῥάβδοι, fasces.
ῥάβδος, radius, 1.
———, virga.
———, stria.
ῥαβδοῦχος, lictor.
ῥάβδωσις, striatura.
ῥαβδωτός, striatus.
———, virgatus.
ῥαμφή, falx, 6.
ῥαύπστρον, *see under* Aspertio.
ῥάπτης, sutor.
ῥαφίς, acus, 1.
ῥιζάγρα, forceps, 2.
ῥίνη, lima.
ῥιπίς, flabellum.
ῥίσκος, riscus.
ῥόμβος, rhombus.
———, turbo, 1.
ῥομφαία, rhomphæa.
ῥόπαλον, clava.
ῥόπτρον, ansa, 2.
———βυρσοπαγές, symphonia, 2.
ῥύγχος, rostrum.
ῥυκάνη, runcina.
ῥῦμα, remulcus.
ῥυμός, temo, 1.
ῥυπαρογράφος, rhyparonagraphus.
ῥυταγωγεύς, habena, 2.
ῥυτίς, ruga.
ῥυτόν, rhytium.

Σ.

σάβανον, sabanum.
σαγήνη, sagena.
σάγμα, sagma.
σάγος, sagum.
σακκίον, sacculus.
σακκοπήρα, sacciperium.
σάκκος, saccus.
Σαλίοι, Salii.
σαλπιγκτής, tubicen.
σάλπιγξ, tuba.
——— στρογγύλη, cornu, 6.
σαμβύκη, sambuca.
σαμβυκίστρια, sambucistria.
σανδάλιον, sandalium.
σανίδιον, tabella.
σανίδωμα, coassatio.
σανίς, tabula.
——, foris.
σάπων, sapo.
σαράβαλλα, saraballa.
σάραπις, sarapis.
σάρισσα, sarissa.
σαρισσοφόρος, sarissophorus.
σαρκοφάγος, sarcophagus.
σάρωθρον, scopæ.
σατράπης, satrapa.
σαύνιον, veru, 2.
σαυρωτήρ, spiculum, 3.
σειραφόρος, funalis equus.
σεῖστρον, sistrum.
σελλάστρωσις, sellisternium.
σέλματα, τά, transtrum, 2.
σηκός, cella, 7.
σήκωμα, æquipondium.
σημαιοφόρος, signifer.
σημεῖον, signum.
———ἀγκύρας, ancorale.
σιβύνη, sibyna.
σικινιστής, sicinnista.
σικύα, cucurbita.
σίλλυβος, index, 1.
σίμβλος, alveare.
σινδών, sindon.
σίραιον, sapa.
———, defrutum.
σισυρόφορος, pellitus.
σιτευτής, fartor.
σιτοφυλακεῖον, horreum publicum.
σίφων, sipho.
σκαλίς, sarculum.
σκαλμός, scalmus.
σκάμμα, scamma.
σκᾶπος, scapus.
σκάφη, scapha.
———, cunabula.
σκάφιον, scaphium.
σκεπαρνίζω, ascio.
σκέπαρνον, ascia, 1.
σκεύη, τά, impedimenta.
σκηνή, scena.
———, tentorium.
———, diæta, 2.
σκηνογραφία, scenographia.
σκηπτοῦχος, sceptuchus.
σκῆπτρον, sceptrum.

σκιάδειον, umbella.
σκιάθηρον, solarium, 1.
σκιμπόδιον, scimpodium.
σκίπων, scipio.
σκοπιά, specula.
σκόρπιος, scorpio.
σκοτία, scotia.
σκυλοδέψης, coriarius.
σκυτάλη, scytale.
———, scutula.
σκυτεῖον, sutrina.
σκυτοδέψης, coriarius.
σκύφος, scyphus.
σμῆνος, alveare.
σμηνών, alvearium.
σμίλη, scalprum.
σμιλίον, scalpellum.
σμινύη, bidens.
σόβη, muscarium, 1.
σπαθάλιον, spathalium.
σπάθη, spatha.
———, radius, 5.
σπάργανα, crepundia.
σπεῖρα, spira.
———, manipulus, 3.
σπέος, specus.
σπλαγχνοσκόπος, extispex.
σπλήνιον, splenium.
σπονδαύλης, spondaules.
σπυρίδιον, sportella, sportula.
σταδιεύς, -οδρόμος, cursor, 1; stadiodromus.
στάδιον, stadium.
στάθμη, linea, 3.
σταθμοί, mansiones.
σταθμός, stabulum, 1.
———, pondus.
———, libra.
———, postis.
σταλίς, vara, 1.
στέγαστρον, segestre.
στέγη, constratum navis.
στέμμα, stemma.
στέμματα, serta.
στέμφυλα, fraces.
στενωπός, angiportus.
στεφανηπλόκος, coronarius.
στεφανηφόρος, coronatus.
στεφανοπώλης, coronarius.
στέφανος, corona.
στήλη, cippus.
στηλίδιον, columella, 2.
στήμων, stamen.
στῆριγξ, -ιγμα, furca, 4.
στίγμα, stigma.
στιγματίας, stigmatias.
στλεγγίς, strigilis, 1.
στοά, porticus.
στολή, stola, 2.
στολίδες, tabula, 9.
στόμιον πριονωτόν, lupatum.
στρατηγεῖον, prætorium.
στρατηγὸς ἐξαπέλεκυς, prætor, 1.
στρέβλωτήριον, tormentum, 2.
στρεπτός, torquis.
στρεπτοφόρος, torquatus.
στρόμβος, turbo, 1.
στροφεύς, στρόφιγξ, } cardo.
στρόφιγξ, scapus cardinalis.
στρόφιον, strophium.
στρῶμα, stragulum, 1.
στρωμνή, culcita.
στυλίς, columella.
στυλοβάτης, stylobata.
στῦλος, columna.
στύπος, stipes.
στύραξ, spiculum, 3.
συβώτης, porcarius.
συγκύπτης, capreolus, 2.
σύμβολον, tessera hospitalis.
συμποσίαρχος, magister, 4.
συμπόσιον, comissatio, symposium.
συμπότης, comissator.
σύνδειπνον, convivium.
σύνθεσις, synthesis.
σύνθημα, tessera militaris.
συνωρίς, biga.
σύριγξ, fistula, 2; syrinx.
σύρμα, syrma.
συσκηνία, contubernium.
σύσκηνοι, contubernales.
συστάται, canterii.
σύστολος, systylos.
σφαῖρα, pila.
σφαιριστήριον, sphæristerium.
σφαιρωτήρ, corrigia.
σφαιρωτός, præpilatus, 1.
σφενδόνη, funda, 1 and 4.
———, pala, 3; *and see under* Stadium.
σφενδονήται, funditores.
σφήν, cuneus.
σφιγκτήρ, spinther.
σφόνδυλος, verticillus.
σφραγίς, anulus.
σφῦρα, malleus.
σχεδία, ratis, 1.
σχίδαξ, scandula.
σχίδη, scheda.
σχοινίον ἐπίγειον, retinaculum.
σχοινοβάτης, funambulus.
σχολή, schola.
σωλήν, fistula, 1.
——, canalis.
———, imbrex.

T.

ταινία, tænia.
———, fascia, 9.
———, cingulum, 1.
τάλαντον, libra.
———, lanx, 3.
ταλαρίς, quasillus.
τάλαρος, qualus.
τάπης, tapes.
ταριχοπώλης, salsamentarius.
ταρρίον, craticula.
ταρσός, crates.
———, palmula.
τάφος, funus.
τέθριππον ἅρμα, quadriga.
τεθωρακισμένος, loricatus.
τεῖχος, murus.
τέκτων, faber.
τελαμών, balteus.
τελώνης, publicanus.
τεμάχιον, tomaculum.
τέρετρον, terebra.
τετράδραχμον, tetradrachmum.

τετράδωρος, tetradorus.
τετράθυρος, quadriforis.
τετραόδιον, quadrivium.
τετράστυλος, tetrastylos.
τετρήρης, quadriremis.
τήβεννα, toga.
τήγανον, sartago.
τηλία, incerniculum.
τιάρα, tiara.
τιθασσευτής, mansuetarius.
τιμητής, censor.
τοῖχος, paries.
τολύπη, glomus.
τόνοι, instita, 3.
τόξευμα, sagitta.
τοξεύω, sagitto.
τόξον, arcus, 1, 2, 3.
τόρευμα, toreuma.
τόρνος, tornus.
τορυνή, trua.
τράπεζα, mensa.
τραπεζίτης, mensarius.
τραπεζοποιός, structor.
τραπεζοφόρον, trapezophorum.
τράπηξ, trabs.
τρίαινα, fuscina, tridens.
τρίβολα, τά, tribulum.
τρίβολος, tribulus ; *and see under* Lupatum.
τρίβων, tribon.
τρίγλυφος, triglyphus.
τρίγωνον, trigonum.
τριήρης, triremis.
τρίκλινον, triclinium.
τρίμιτος, trilix.
τρίοδος, trivium.
τριόδους, tridens.
τρίπους, tripus.
τριπτήρ, orbis olearius.
τρίσπαστος, trispastos.
τριττύα, suovetaurilia.
τριχολαβίς, volsella.
τρόπαιον, tropæum.
τρόπις, carina.
τροπός, -ωτήρ, struppus.
τρουλλίον, trulla, 1.
τροχιλέα, trochilea.
τροχίλος, scotia.
τροχίσκος, pastillus.
τροχοπέδη, sufflamen.
τροχός, trochus.
τροχός, rota.
———, orbis, 4.
τρύβλιον, trulla, 2.
———, tryblium.
τρυγητήρ, vindemiator.
τρύγητος, vindemia.
τρυήλα, trua.
τρύξ, mustum.
τρυπάνιον, terebra, 3.
τρυπάνον, terebra, 4.
τρυπήματα, columbarium, 4.
τρυτάνη, trutina.
τύκος or -χος, ascia, 2.
τύλη, culcita.
τυμβαύλης, siticen.
τύμβος, tumulus.
———, bustum.
τυμπανιστής, tympanista.
τυμπανίστρια, tympanistria.
τύμπανον, tympanum.
τυμπανοτρίβης, tympanotriba.
τύπος, forma.
τυρός, caseus.
τύρσις, turris.

Υ.

ὑάλινος, vitreus. 1.
ὑαλοειδής, vitreus, 3.
ὑδραγωγεῖον, aquæductus.
ὑδραλέτης, hydraletes.
ὑδραυλής, hydraula.
ὕδραυλος, hydraulos.
ὑδρία, hydria.
ὑδροφόρος, aquarius.
ὕννις, vomer.
ὑπαγκώνιον, cubital.
ὕπαιθρος, hypæthros.
ὕπαρχος, legatus, 1.
ὕπατος, consul.
ὑπαυχένιον, cervical.
ὑπέραι, opiferæ.
ὑπέρθυρον, hyperthyrum.
ὑπέρον, pistillum.
ὑπερῷον, cœnaculum.
ὑπηνήτης, barbatus.
——— πρῶτον, barbatulus.
ὑπόγειον, hypogeum.
ὑπογραφεύς, amanuensis.
ὑπόδημα κοῖλον, calceus.
ὑποδημάτιον, calceolus.
ὑπόζωμα, tormentum, 3.
ὑποζώματα τριήρων, mitra, 3.
ὑποζώνιον, succingulum.
ὑποζώστος, succinctus.
ὑποθυμίας, corona, 13.
ὑπόκαυσις, hypocausis.
ὑπόκαυστον, hypocaustum.
ὑποκριτής, hypocrita.
ὑπόνομος, cloaca.
———, cuniculus.
ὑποπόδιον, scabellum, 2.
ὑποτραχήλιον, hypotrachelium.
ὑπουρίς, postilena.
ὕρχα, orca.
ὕσπληξ, *see under* Hippodromus, p. 337.
ὑσσός, pilum, 2.
ὑφάντης, textor.
ὑψίζωνος, alticinctus.

Φ.

φαικάσιον, phœcasium.
φαινόλης, pœnula.
φάκελος, fascis.
φάλαγξ, phalanga.
φάλαραι, phalaræ.
φάλος, *see under* Galea, 8
φανός, fax.
———, laterna.
φαρέτρα, pharetra.
φαρμακοπώλης, pharmacopola.
φᾶρος, pallium.
φάρος, pharos.
φάσηλος, faselus,
φάσκαλος, or -ωλος, passeolus.
φάτνη, patena.
φατνώμα, lacunar, 1.
φατνωτός, laqueatus.
φελλός, cortex.
φέρετρον, feretrum.
φετιάλεις, fetiales.
φιάλη, patera.

φιάλη, lacunar, 1.
φιλύρα, philyra.
φιμός, fritillus.
——, fiscella, 2.
φοίνιξ, palma, 2.
φολίς, squama.
φορβειά, capistrum.
φορειαφόροι, lecticarii.
φορεῖον, lectica.
—— κατάστεγον, sella gestatoria.
φορτηγός, bajulus.
φρέαρ, puteus.
φρύγανον, cremium.
φῦκος, fucus.
φῦσα, follis, 4.
φύσκη, botulus.
φωνασκός, phonascus.

X.

χαλινός, frenum.
——, oreæ.
χαλκεῖον, ahenum.
——, calcarium, 2.
χαλκεῖα, τά, ahenum, 2.
Χαλκιδικόν, Chalcidicum.
χαλκολογος, æruscator.
χαμουλκός, chamulcus.
χαρακτήρ, character.
χαράκωμα, vallum.
χάραξ, vallus.
Χαρίστια, Charistia.
χάρτης, charta.
χειμάδια, hiberna.
χειραμάξιον, chiramaxium.
χειριδωτός (sc. χιτών), chiridota.
χειρίς, manica.
χειρόμακτρον, mantele.
χειρομύλη, mola manuaria.
χειρόνιπτρον, malluvium.
χειρονομία, chironomia.
χειρονόμος, chironomos.
χειρουργός, chirurgus.
χείρ σιδηρᾶ, manus ferrea.
χέλυς, -ώνη, testudo.
χελώνιον, chelonium.
χέρνιβον, labrum, 4.
χηλή, chele.
χηνίσκος, cheniscus.
χηνοβοσκεῖον, chenoboscion.
χιλίαρχοι, tribuni militares.
χίμαιρα, chimæra.
χιτών, tunica.
—— ἀμφιμάσχαλος, tunica, 1,
—— ἑτερομάσχαλος, tunica, 2.
—— καρπωτός, tunica, 6.
—— ποδήρης, tunica, 7
—— σχιστός, tunica, 5.
χιτώνιον, tunicula.
χιτωνίσκος, tunicula.
χλαῖνα, læna.
χλαμυδωτός, chlamydatus.
χλαμύς, chlamys.
χλιδών, armilla.
χνόη, modiolus, 1.
χόανος, forma, 2.
χοινίκη, modiolus, 1 and 5.
χοραύλης, choraules
χορεία, chorea.
χόρευσις, saltatio.
χορήγιον, choragium.
χορηγός, choragus, 2.
χορός, chorus.
χόρτος, chors.
χρυσένδετα, chrysendeta.
χύτρα, chytra.
χυτρόπους, chytropus.
χῶμα, agger.
χώνη, infundibulum.

Ψ.

ψαλίς, forfex.
ψαλτήριον, psalterium.
ψάλτρια, psaltria.
ψέλλιον, armilla.
ψευδισόδομον, pseudisodomum.
ψευδοδίπτερος, pseud dipteros.
ψευδόθυρον, pseudothyrum.
ψευδοπερίπτερος, pseudoperipteros.
ψηφοκλέπτης, ψηφοπαίκτης, *see under* Acetabulum, 2.
ψῆφος, calculus.
ψίαθον, matta.
ψιλοκιθαριστής, psilocitharista.
ψίλωθρον, psilothrum.

Ω.

ᾠδεῖον, odeum.
ὠρεῖον, horreum.
ὡρολόγιον, horologium.
ὠτεγχύτης, strigilis, 2.
ὠτογλυφίς, auriscalpium.

CLASSED INDEX,

CONTAINING

LISTS OF ALL THE WORDS RELATING TO EACH PARTICULAR CLASS OF SUBJECTS INTERSPERSED ALPHABETICALLY IN THE BODY OF THE WORK.

If the terms collected in this Index are referred to consecutively in the order here set out, they will convey to the reader a comprehensive knowledge of everything pertaining to any given subject, of all the terms extant which are used in connexion with its various parts, and of the distinctions or affinities between such of them as are allied in sense, but not actually synonymous.

THE ATTIRE.

Outward Apparel. Amictus, pallium, toga, sinus 1, umbo 2, lacinia 2, contabulatio, ruga, togatus, cinctus Gabinus, chlamys, chlamydatus, sagum, sagochlamys, alicula, paludamentum, abolla, tribon, exomis 2, endromis 1, lacerna, caracalla, nebris, reno, pellitus, casula 2, cucullus, bardocucullus, birrus, tegillum, palla, tunicopallium, peplum, diplois, cyclas, Coa vestis, flammeum, caliptra, rica, ricinium, suffibulum, anabolium, cataclista, cento, centunculus, synthesis, trechedipnum.—*Under-Clothing.* Tunica, tunicatus, nudus, tunicula, colobium, chiridota, exomis 1, expapillatus, indusiatus, dalmaticatus, pænula, sarapis, stola, recta, interula, subucula, indusium, intusium, supparum 2, cingillum.—*Decorative Parts.* Clavus latus, clavus angustus, patagium, limbus, institа, paragauda, plumæ 2, scutula 4, segmentum, virgatus, plagula 3.—*Cinctures.* Castula, encomboma, limus, liniger, cinctus 1, semicinctium, campestre, ventrale, subligaculum, subligatus, cingulum, succingulum, zona, cestus, nodus 2, balteus 1, cinctus, succinctus, alticinctus, discinctus, incinctus, cinctutus.—*Coverings for the Head.* Petasus, pileum, pileatus, pileolus, causia, obbatus, albogalerus, apex, offendix, tutulus 2, galerus 1, 2, cidaris, tiara, mitra, redimiculum, mitella, caliendrum, calantica, reticulum 2, vesica, theristrum.—*Head-bands.* Corona, corolla, coronarius, lemniscus, diadema, infula, tænia, vitta, nimbus 3, spira 2, torulus, frontale 2.—*The Throat.* Focale.—*Arms and Hands.* Manica 4, digitale.—*The Bust.* Fascia pectoralis, tænia 4, mamillare, strophium, capitium.—*Legs.* Bracæ, saraballa, feminalia, fascia 4, 5, tibiale, udo, impilia.—*Feet.* Calceus, calceolus, crepida, solea, soleatus, soccus, sandalium, baxa, sculponeæ, gallicæ, diabathrum, phæcasium, talaria, carbatinæ, cothurnus, endromis 3, mulleus, pero, peronatus, zancha, amentum 2, obstragulum, obstrigillum, corrigia, ansa 3, ansula, luna, clavus caligaris, clavatus 2, ligula 4, fulmenta.—*The Hair and Beard.* Coma, cæsaries, capillus, crinis, comatus, intonsus, tonsus, acersecomes, antiæ, capronæ, cincinnus, cirrus, nodus 3, corymbus, crobylus, tutulus 1, anulus 5, capillamentum, galerus 3, gausapa 2, barbatus, barbatulus, tonsor, tonstrix.—*Ornaments for the Person.* Anulus, signum 2, funda 4, condalium, fibula, inauris, fenestra 4, crotalium, elenchus, stalagmium, armilla, dextrale, dextrocherium, torquis brachialis, spinther, spathalium, periscelis, monile, torquis, bulla 3, 4, bullatus, bullula, catena 2, catella, phaleræ, corona longa.—*Sticks and Wands.* Bacillum, baculus, sceptrum, scipio, radius 1, virga, vitis, vindicta, lituus 2, pedum.

THE TOILET, AND UTENSILS OF FEMALES.

Speculum 1, fucus, sapo, calamister, crinale, pecten 1, discerniculum, acus comatoria, volsella, dentifricium, dentiscalpium, dactyliotheca, pyxis, alabaster, unguentarium, diapasma, epilimma, flabellum, umbella, acus, axicia, forfex, colus, fusus, calathus, quasillus.

The Nursery, and Sports of Children.

Cunabula, vannus 3, cunaria, fascia 1, serperastrum, crepundia, pupa, plaguncula, neurospaston, mania, ocellata, turbo, trochus, tabula 4, oscillatio, ludus literarius.

The Meals.

Jentaculum, merenda, prandium, cœna, mensa prima, mensa secunda, promulsis, gustatio, epidipnis, accubo, accumbo, discubitus, lectus triclinaris, triclinium, biclinium, accubitum, hexaclinon, sigma, stibadium, cilliba, cilibantum, mantele, mappa 1, sudarium, ferculum 1, repositorium, gustatorium, promulsidiare, focus 4, comissatio, comissator, symposium, convivium, repotia, magister 4, scurra, gutturnium, lebes 1, pollubrum.—*Table Utensils.* Acetabulum, echinus 1, salinum, incitega, cochlear, ligula 2, fuscinula.—*Plates and Dishes.* Catinum 1, circulus 3, mazonomum 2, lanx 1, lanx quadrata, paropsis, patina, patella, calix 2, alveus 4, discus 2, fabatarium, boletar, pultarius, scutella, scutra.—*Wine Vessels.* Acratophorum, galeola, lepesta, crater, mistarius, colum nivarium, saccus nivarius, gillo, capis, epichysis, sinum, uter, cupa, tina.—*Drinking Cups.* Poculum, calix, cyathus, patera, scaphium, trulla 2, calathus 3, carchesium 1, cantharus, scyphus, cymbium, cornu 4, rhytium, obba, cissybium, batiola.—*Viands.* Sumen, vulva, coagulum, epityrum, garum, salgama, succidia, tucetum, tyrotarichus, botulus, farcimen, insicia, tomaculum, artolaganus, collyra, copta, coptoplacenta, placenta, crustulum, crustum, libum, scriblita, tyropatina, savillum, copadia, cupedia, dulcia, butyrum.—*Attendants.* Tricliniarches, lectisterniator, prægustator, structor, scissor, carptor, pincerna, pocillator.—*The Kitchen and Cooking Utensils.* Culina, carnarium, clibanus, authepsa, ahenum 1, cortina 1, tripus, lebes 2, cacabus, chytra, chytropus, cucuma, formella, apalare, craticula, veru, varæ 3, sartago, hirnea, infundibulum, olla 1, trua, rudicula, orca, pila, mortarium, pilum, pistillum.

The Houses.

Domus, vestibulum, prothyrum, atrium, atriolum, cavædium, impluvium, compluvium, ala 2, tablinum, faux, peristylium, triclinium 2, œcus, cœnaculum, cubiculum, dormitorium, conclave, thalamus, exedra, pinacotheca, trichorum, diæta 1, hibernacula 1, lararium, sacrarium 2, culina, latrina, solarium 3, mœnianum 1, pergula, hypogeum, cella 4, cellatio, fornix 3, crypta, cryptoporticus, porticus, chalcidicum, chors, hemicyclium, scalæ 3, zotheca 2, pseudourbana, casa, casula 1, tugurium, magalia, attegia, androniti, andron, gynæceum, mesaulos, aula 1, 2. *Ceilings.*—Cœlum, camara 1, 2, concameratio, hemisphærium 2, testudo 2, lacunar 1, laquear, lacus 8.—*Floorings.* Pavimentum, lithostrotum, tessellatum, vermiculatum, scalpturatum, sectile, abaculus, favus, scutula 3, trigonum 1, spica testacea, tessera, tessella, testaceum, optostrotum, Alexandrinum opus, suspensura.—*Doors.* Janua, ostium, foris, biforis, quadriforis, valvæ, supercilium, limen, postis, antepagmentum, corsæ, replum, tympanum 8, impages, scapus 3, 4, cardo, ginglymus, ansa ostii, velum 4, hypætrum, hyperthyrum, pseudothyrum, cochlea 3.—*Locks and Fastenings.* Claustrum, sera, clavis, clostellum, pessulus, repagula, obex.—*Windows.* Fenestra, fenestella, luminar, clathri.—*Internal Fittings.* Abacus 5, intestinum opus, pluteus 6, podium 1.—*Lights and Lighting.* Fax, tæda, candela, cereus, funale, lampas, lucerna, acus 4, ellychnium, candelabrum, scapus 5, superficies 2, lychnus, lychnuchus.—*Fires and Fuel.* Focus 1, camirus 3, 4, fumarium, hypocausis, vaporarium, foculus 2, acapna, coctilia, cremium, vara 3, follis 4, 5, parma 3, rutabulum, batillum, trulla 4.—*Ovens and Kilns.* Furnus, fornax, fornacula, fortax,

lacuna, præfurnium, propnigeum.—*The Garden.* Hortus, viridarium, gestatio, hippodromus 1, xystus 2, pulvinus 4, specularia, casa 3, pergula 6, trichila, topiarius, viridarius, hortulanus, olitor.

Domestic Furniture and Utensils.

Chairs. Cathedra, solium, thronus, ancon 4, bisellium, scimpodium.—*Stools and Settles.* Sella, sellaria, sedecula, tripus 2, 3, seliquastrum.—*Forms and Benches.* Subsellium, scamnum 3, sedile, anabathrum, transtra, suggestum. — *Foot-stools.* Scabellum 2, scamnum 2, suppedaneum. — *Tables.* Mensa, monopodium, cilibantum, cilliba, delphica, cartibulum, abacus 4, urnarium, anclabris, trapezophorum, vara 2, vibia. — *Closets.* Armarium, ædicula, muscarium, pegma 2, forulus, loculamentum. — *Chests and Boxes.* Theca, arca 1, capsa, capsella, capsula, scrinium, riscus, pyxis, arcula 1, loculus, 4, alveus 1. — *Beds and Couches.* Lectus, sponda, pluteus 3, 4, anaclinterium, institа 3, fascia 6, clinopus, pulvinar 2, lectulus, grabatus, lectus tricliniaris, triclinium, biclinium, accubitum, sigma, stibadium, hexaclinon, culcita, torulus 2, pulvinar 1, pulvinus 1, cervical, cubital, follis 2, instragulum, toral, lodix, accubitalia, aulæa 2, peristroma, stragulum 1, stroma, tapes, conopeum, gradus 1, scamnum 1, scabellum 1.—*Scales and Weights.* Trutina, libra, statera, jugum 3, scapus 6, librile, punctum 3, examen, agina, ansa 4, lanx 3, lancula, æquipondium, pondus 1, orbiculus 3.—*Baskets.* Calathus, qualus, quasillus, canistrum, canum, sporta, sportella, sportula, cista, corbis. cophinus, fiscina, fiscella, fiscus, scirpea, scirpicula, nassa, vannus, vidulus, panarium. — *Miscellaneous.* Malluvia, matula, pelluvia, pelvis, ampulla, arundo 8, muscarium 1, peniculus 2, scopæ, scopula, cavea 2, crates, mulctra, hama, cos, cumera, alveare. — *Dials and Time-Pieces.* Horologium, horarium, solarium 1, 2, sciothericon, clepsydra, hemicyclium 2, hemisphærium, scaphium 2, discus 3, arachne, lacunar 2, plinthium, pelecinon, conus 2, pharetra 2, gnomon, linea 6.

Inns and Public-Houses.

Hospitium, stabulum, taberna 3, caupona, popina, thermopolium, cœnopolium, ganea, lupanar, deversorium, mansiones, mutationes.

The Water Service.

Aqueducts. Aquæductus, castellum 3, 4, 5, dividiculum, piscina limaria, colluviarium, specus, puteus 3, forma 6, circitores 1, libratores 1, metitores, fistula 1, plumbum 1, epistomium, assis 2, calix 3.—*Pumps and Water-wheels.* Antlia, girgillus, tolleno, cochlea 3, rota aquaria, haustrum, modiolus 2, pinna 3, tympanum 6, Ctesibica machina, sipho 3, embolus, fundulus, modiolus 4. — *Wells, Cisterns, and Fountains.* Puteus 1, puteal 1, immissarium, euripus, lacus 2, saliens.—*Water-courses.* Emissarium, cataracta 2, aquagium, canalis 1, 2, colliciæ 2, imbrex supinus. — *Sewers.* Cloaca, cloacula, cloacarium.

Roads and Streets.

Via, compitum, bivium, trivium, quadrivium, semita, platea, trames, angiportus, fundula, vicus, pagus, agger viæ, crepido, umbo 3, gomphus, area 1, milliarium.

Riding, Driving, and Transport.

The Horse. Equus, capronæ 2, cirrus 3, 4, admissarius, canterius 1, desultorius, celes, asturco, veredus, venator 3, sellaris, agminalis, dossuarius, clitellarius, sagmarius, sarcinalis, tintinnabulatus, character. — *The Rider.* Eques 1, desultor, infrenatus, calcar. — *Saddles and Trappings.* Ephippium, sella equestris, scalæ 4, stapes, sella bajulatoria, cingula, antilena, postilena, sagma, clitellæ, cento 2, sagum 2, scordiscum, stragulum, tapes,

tegumentum, dorsualia.—*Bits, Bridle, Reins, and Harness.* Oreæ, lupatum, murex 2, postomis, frenum, habena 1, 2, retinaculum 3, capistrum 1, jugum 1, cohum, statera 3, copula 2, torquis 3, funalis equus, jugalis equus, solea spartea, solea ferrea.—*Ornaments.* Frontale 1, monile 3, balteus 4, phaleræ, phaleratus.—*The Stable.* Equile, patena, loculus 3.—*Grooms and Drivers.* Agaso, equiso, agitator, auriga, mulio.—*Carriages.* Birotus, currus, biga, quadriga, decemjugis, cisium, esseda, carpentum, pilentum, tensa, arcera, benna, carruca, petoritum, rheda, harmamaxa, covinus, chiramaxium.—*Carts.* Plaustrum, vehela, plostellum, sarracum, arcuma, carrus, epirrhedium, plaustrum majus, clabulare, chamulcus, vehes, vehiculum.—*Component Parts.* Capsus, ploxemum, axis 1, arbusculæ, temo, furca 4, amites 1, rota, tympanum 3, canthus, modiolus 1, radius 3, sufflamen.—*Palanquins and Sedans.* Lectica, plagula 2, sella gestatoria, octophoron, lecticarii, asser 1, struppus 2, succollatus, basterna.—*Whips and Goads.* Scutica, flagellum 2, verber, virga 1, ferula, stimulus, agolum.

The Race-course and Races.

Circus, oppidum, carcer 2, linea alba, calx, meta 1, intermetium, spina, delphinorum, columnæ, ovum, auriga 2, prasinus, prasiniani, russatus, albatus, fascia 4, curriculum, biga, quadriga, quadrigarius, mappa 2, brabeum, palma 3, desultor, celes, celetizontes, tensa, porta pompæ, pulvinar 3, fala 2, hippodromus 2.

The Baths.

Balneæ, balneum, apodyterium, baptisterium, natatio, piscina 2, tepidarium, frigidarium, caldarium, sudatio, alveus 6, solium 6, lavacrum, laconicum, clipeus 5, labrum 1, schola 2, cella 5, hypocausis, suspensura, præfurnium, propnigeum, ahenum, miliarium, elæothesium, unctorium, lavatio, strigilis, ampulla olearia, guttus, aliptes 2, æs thermarum, sella balnearis, fornacarius, capsarius 2, balneator, balneatrix, thermæ.

The Gymnasium and Palæstra.

Gymnasium, ephebeum, conisterium, corycæum, sphæristerium, xystus, athletæ, quinquertium, discobolus, discus 1, pugil, cæstus, lucta, luctator scamma, pancratium, pancratias, cirrus 2, coliphium, ceroma, haphe, halteres, endromis 1, gymnasiarchus, palæstrita, palæstricus, palæstra, stadium, stadiodromus.

The Amphitheatre.

The Building and its Component Parts. Amphitheatrum, arena, cavea 3, podium 2, mænianum 2, præcinctio, balteus 8, vomitoria, cuneus 3, gradus 3, linea 7, porticus 2.—*Gladiators.* Gladiatores, lanista, retiarius, fuscina 2, jaculum 3, laqueatores, secutores, mirmillones, samnites, thrax, parmularius, parma threicida, hoplomachus, eques 10, cruppellarius, bestiarius, arenarius 1, provocatores, catervarii, ordinarii 2, dimachæri, meridionarii, postulaticii, suppostitii, andabatæ, pegmares, rudiarius, rudis 2, gladiatorium, munerarius, spoliarium, venatio 2, velarium, malus 2, sparsiones.

The Theatre.

The Building, and Spectators' Seats.—Theatrum, mænianum 2, cuneus 3, gradus 3, præcinctio, vomitoria, orchestra, thymele, tribunal, tessera theatralis, designator 1, locarius.—*The Stage and Scenes.* Scena, aula regia, aulæa 3, siparium, pulpitum, proscenium, postscenium, pegma 1, exostra.—*The Chorus.* Chorus 2, choraules, choragus, choragium.—*Actors, Mimics, Dancers, and Dancing.* Histrio, hypocrita, cothurnatus, excalceatus, mimus, pantomimus, chironomos, chironomia, persona, personatus, superficies 1, manduchus, planipes, sannio, ludius, ludia, emboliaria, saltatio, pyrrhicha, chorea, cordax, sicinnium, sicinnista, saltator, saltatrix, cinædus, catadromus, orchestopolarius.

Music.

Stringed Instruments.—Fides, cithara, testudo 1, chelys, lyra, cornu 7, stamen 3, plectrum, pecten 6, pulsabulum, barbitos, psalterium, trigonum 2, harpa, sambuca, tetrachordon, nablia, pandura.—*Wind Instruments.* Bucina, concha 2, tuba, lituus 1, cornu 6, tibia, ligula 1, monaulos, fistula, calamus, arundo, syrinx, hydraulus.—*Instruments which are clashed or beaten.* Cymbalum, crotalum, crusmata, scabellum 3, crepitaculum, sistrum, tintinnabulum, tympanum 1, 2, symphonia.—*Musicians.* Fidicen, fidicina, citharista, citharistria, psilocitharista, citharœda, lyristes, psaltria, sambucina, bucinator, cornicen, liticen, tubicen, siticen, æneator, classici 2, tibicen, capistrum 5, tibicina, fistulator, cicuticen, spondaules, ascaules, utricularius, cymbalista, cymbalistria, crotalistria, sistratus, tympanista, tympanistria, tympanotriba, choraules, pithaula, corocitharista, mesochorus, præcentor, phonascus, symphoniaci, aulœdus, ambubaiæ, sabulo, cano, odeum.

Games and Sports.

Of Chance. Talus, tessera, fritillus, turricula, abacus 2, alveus lusorius, tabula 2, 3, mandra, latro 2, calculus, jactus, canis, venus, basilicus, vulturius, seniones, punctum, astragalizontes, tabula 4, micatio, navia aut capita, cottabus.—*Of Ball.* Follis 1, harpastum, paganica, pila, trigon, pilicrepus, datatim ludere, dator, factor, sphæromachia.—*Feats of Strength or Dexterity.* Cernuus, circulator, pilarius, funambulus, neurobata, grallæ, grallator, desultor, præstigiator, acetabulum 2, mansuetarius, scillatio, uter unctus, contomonobolon, monobolon, petaurum, petaurista.—*Hunting.* Venatio 1, venator, venatrix, copula 1, lorum 2, millus, melium, pedica dentata, venabulum, pedum, plaga, rete, cassis, epidromus, vara 1.—*Fowling.* Auceps, amites 3, arundo 4, cavea 2, illix, formido, indago, pedica, transenna.—*Fishing.* Hamiota, arundo 3, linea 1, hamus, piscator, funda, jaculum, everriculum, sagena, limbus 4, nassa, cortex.

Marriage.

Matrimonium, nuptiæ, confarreatio, coemptio, sponsa, nupta, pronuba, flammeum, mustaceum, cumerum, epithalamium, lectus genialis, lectus adversus, concubina, pellex.

Funeral Rites and Burial.

Exsequiæ, funus, decursio, consecratio, apotheosis, sepultura, humatio, tumulatus, capulus 3, feretrum 1, arca 3, sandapila, pyra, rogus, ara sepulcri, bustum, ustrinum, area 3, forum 1, silicernium, libitinarius, pollinctor, designator 2, præficæ, vespillones, ustor, bustuarii.—*Sepulchres.* Tumulus, sepulcrum, monumentum 2, mausoleum, conditorium 1, hypogeum, heroum, subgrundarium, pyramis, polyandrion, cepotaphium, cenotaphium, puticuli, cippus 2, stele, mensa 14, cinerarium, ollarium, columbaria 3, olla ossuaria, urna ossuaria, ossuarium, arca 2, 3, arcula 2, loculus 1, conditorium 2, sarcophagus, solium 5.

The Prison, and Instruments of Punishment.

Carcer, carnificina, robur, ergastulum, lautumia, carnifex, ergastularius, catena, catenatus, alligatus, compeditus, catulus, collare 1, boiæ, manica 5, stigma, literatus 2, cruciarius, crucifixus, patibulatus, crux, equuleus, furca 5, 6, columbar, patibulum, nervus 4, numella, cratis 3, catasta 3, laqueus, lorum 6, lorarius, flagellum, flagrum, plumbum 3, fasces, securis 3, uncus 1, fustuarium.

Trades and Industrial Occupations.

Taberna, officina, fabrica, tabernarius, institor, sellularii, cerdo, faber, fabrilia.—*Carpentry and Tools for working in Wood.* Materiarius, intestinarius, intestinum opus, vara 2, martiolus, malleus 1, scalprum 1, clavus, serra, serrula, prista, serrarius,

ascia 1, ascio 1, dolatus, edolatus, scobina, runcina, terebra 1, perforaculum, furfuraculum, norma, ancon 1, regula, linea 3, libella, circinus.—*Blacksmiths.* Ferrarius, caminus 2, incus, malleus 3, marcus, marculus, lima, forceps 1, rutabulum, lacus 6, follis fabrilis.—*Stone-masons and Builders.* Lapicida, lapidarius, acisculus, ascia 2, 3, securis 5, perpendiculum, norma, regula, linea 3, libella, amussis, scalprum 1, circinus, fistuca, pavicula, albarium opus, albarius, trullissatio, dealbatus, trulla 5, fidelia.—*Pottery and Brickmaking.* Fictile, figulus, rota figularis, fornax 1, lateraria, later, laterculus, tegula, imbrex. — *Shoemakers and Leather-workers.* Sutor, calceolarius, caligarius, crepidarius, solearius, diabathrarius, forma 5, tentipellium, subula, scalprum 2, fistula 5, coriarius, ampullarius.—*Provision Dealers.* Porcinarius, lanius, malleus 2, culter 1, 2, mensa 9, 10, carnarium, furca 2, macellarius, macellum, cupedinarius, setarii, cybiarius, cybiosactes, salinator, salsamentarius, salsamentum, salgama, salgamarius, botularius.—*Bakers and Bread-making.* Coquus, pistor, furnarius, mola manuaria, mola asinaria, mola aquaria, molile, pistrinum, furnus, clibanus, artopta, fistula farraria, cribrum, incerniculum, panis, artopticius, clibanicius, furnaceus, testuaceum, autopyros, mamphula, bucellatum.—*Pastrycooks and Confectioners.* Dulciarius, lactucarius, crustularius, scriblitarius.

MANUFACTURE OF OIL AND WINE.

Vindemia, linter 2, trapetum, cupa 2, miliarium 2, mortarium, orbis 2, 3, factorium, tudicula, torcular, prelum, torcularium, vinarium, calcatorium, cortinale, lacus 3, 4, lacusculus, fiscina, regula 2, saccus vinarius, calcator, vectiarius, capulator, labrum 3, colum 1, apotheca 2, cella 1, 2, 3, horreum 2, culeus, lura, uter, cupa, gemellar, dolium, calpar, amphora, diota, cadus, lagena, seria, pittacium, circumcidaneus, pes vinaceorum, mustum, defrutum, carenum.

SPINNING, WEAVING, FULLING, AND DEALERS IN CLOTH.

Spinning. Neo, colus, fusus, verticillus, hamus 2, stamen, calathus, qualus, glomus.—*Weaving.* Lanifica, lanipendia, quasillariæ, linteo, textor, textrix, tela, jugum 4, insile, insubulum, scapus 8, stamen 2, subtemen, trama, pondus 2, arundo 7, licium, liciamentum, liciatorium, alveolus, radius 5, spatha 1, pecten 2, 3, panucellium, lanipendium, textrinum, pensum.—*Fulling.* Fullonica, fullo, fullonius, cavea 5, pressorium.—*Cloth-workers and Clothiers.* Centonarii, lintearius, sarcinator, sarcinatrix, sartor, sartrix, pænularius, bracarius, manulearius, limbularius, patagiarius, plumarius, phrygio.—*Different Fabrics.* Sindon, gausapa, læna, molochina, cilicium, amphimallum, amphitapus, lodix, bilix, trilix, multicius, polymitus, coactilis.

BOOKS AND WRITING MATERIALS.

Bibliopola, libellio, volumen, frons, scapus 7, umbilicus 1, cornu 10, index 1, membranula, liber, libellus, pagina, philyra, scheda, plagula 4, manuale, membrana 2, glutinator, librarii, amanuensis, anagnostes, bibliotheca, armarium 2, loculamentum, forulus, capsa, scrinium, librarium.—*Memorandum Books, &c.* Adversaria, codex 2, codicillus, ephemeris, fasti, calendarium.—*Paper and Writing Materials.* Charta, macrocolum, membrana 1, opisthographus, palimpsestus, atramentarium, calamarius, arundo 5, fistula 3, calamus 5, fissipes, penna 2, plumbum 4, scalprum 4.—*Tablets.* Cera 2, diptycha, polyptycha, pugillares, tabella 1, tabula 5, stilus 1, graphium, epistola.

MEDICINE AND SURGERY.

Medicus, clinicus, aliptes, iatraliptes, mulomedicus, veterinarius, ocularius, tractator, tractatrix, medicamentarii, seplasiarius.—*Surgical Implements, &c.* Auriscalpium, catheter, cauter 1, clyster, forceps 2, 3, 4, volsella 2, 3, 4, terebra 4, modiolus 3, dentarpaga, dentiducum, corvus 2,

cotula, cucullus 1, pastillus, collyrium, turunda 3, pittacium 2, splenium.

THE COINAGE.

Roman. As, semissis, quincunx, triens, quadrans, sextans, uncia, decussis, deunx, dextans, dodrans, bes, septunx, denarius, quinarius, sestertius, libella 2, sembella, teruncius, bigatus, quadrigatus, victoriatus: aureus, denarius 2, scripulum.—*Greek.* Drachma, didrachma, tetradrachma, triobolus, obolus, semiobolus, dichalcon.—*Foreign.* Cistophorus 2, Darius.—*Bankers, &c.* Argentarius, mensularii, mensa 11, 12, moneta, forma 2.—*Purses and Bags.* Crumena, funda 3, marsupium, sacculus, saccus 1, 2, bulga, pera, ascopera, hippopera, averta, bisaccium, mantica, follis 3, melina, pasceolus, reticulum 1.

AGRICULTURE.

The Plough. Aratrum, bura, stiva, manicula, vomer, dens 4, dentale, culter 7, aures, arator.—*Reaping.* Falx stramentaria, falx denticulata, pecten 5, merga, vallus 3.—*Threshing and Winnowing.* Pertica, tritura, tribulum 3, traha, plostellum Punicum. pala lignea, vannus, ventilabrum, capisterium.—*Agricultural Implements.* Pala, bipalium, vanga, rutrum, rallum, ciconia, ligo, sarculum, ascia 4, bidens, marra, raster, runco, capreolus, irpex, rastellus, pecten 4, furca 1, cylindrus, falx, falcastrum, dolabella, dolabra, securis 5, pastinum.—*Agricultural Labourers.* Arator, messor, fœniseca, fossor, occator, runcator, sarritor, pastinator, jugarius, bubulcus, bubsequa, opilio, pedum, caprarius, caprimulgus, mulctra, armentarius, saltuarius, villicus, pastor, porcarius, porculator, suarius, asinarius, aviarius, fartor, ergastularius, bajulus, phalangarii, tetraphori, furca 5, jugum 2, vectis 4, phalanga 1.

DOMESTIC SLAVES.

Ordinarii, vulgares, mediastini, vicarius, insularii, janitor, ostiarius, janitrix, silentiarius, atriensis, cubicularius, scoparius, coquus, focarius, arcarii 2, dispensator, promus, cellarius, prægustator, lectisterniator, structor, carptor, scissor, pincerna, pocillator, œnophorus, nomenclator, anteambulo, pedisequi, pædagogus, pædagogiani, capsarius, salutigeruli, lecticarii, laternarius, basternarius, numida, cistellatrix, vestisplica, vestispica, cosmeta, cosmetria, ornatrix, cinerarius, flabellifer, sandaligerulæ, coprea, fatui, moriones, nani, catasta, mango.

RELIGION.

Places of Worship. Templum, sacellum, fanum, delubrum, adytum, cella 7, ædicula 1, ala 3, pronaus, opisthodomus, sacrarium, donarium, lararium, pulvinarium, favissæ, argei, bidental, puteal 2.—*Devotional Acts and Ceremonies.* Precatio, supplicatio, adoratio, adulatio, aspersio, extispicium, ignispicium, lectisternium, sellisternium, suovetaurilia, lustrum, tripudium.—*Implements of Worship and Sacrifice.* Ara, altare, foculus 1, acerra, turibulum, focus turicremis, catinum 3, hostia, victima, immolatus, anclabris, mensa sacra, pulvinar 2, libum, popanum, cista 5, labrum 4, cavea 3, malleus 2, dolabra pontificalis, securis dolabrata, sacena, secespita, clunabulum 2, capedo, capis, guttus, patera, simpulum, simpuvium, lituus, infula, infulatus, tænia 1, vitta 2, 3, serta, tripus 3, cortina 2, thyrsus, thyrsiger, sistrum.—*Priests.* Sacerdos, pontifex, augur, flamen, flaminica, extispex, haruspex, haruspica, vestales, salii, augustales, epulones, curio, liniger, sistratus.—*Ministers and Attendants.* Camillus, popa, cultrarius, victimarii, canephora, cistophorus, spondaules, pullarius, ædituus, neocorus, mystica, præcia, calator.—*Spiritual and Imaginary Beings.* Agathodæmon, genius, dæmon, junones, lares, larvæ, lemures, penates, manes, umbræ, sceletus, lamiæ, versipellis.

THE ARMY.

Troops. Hastati, principes, antepilani, pilani, triarii, antesignani, postsignani, legionarii, gregarii, ve-

lites, ferentarii, rorarii, accensi, velati, funditores, sagittarii, arquites, jaculatores, tragularii, contarii, cunicularii, emeriti, evocati, optiones, alarii, prætoriani, scutarii, conterbunales, circitores 2, coactores 2, conquisitores, metatores, mensores 2, excubitores, vigiles, speculatores, impeditus, expeditus, muli Mariani, accinctus, discinctus 3, murcus, stigma 2, tessera militaris, tesserarius, celeres, equites, hippotoxotæ, cataphracti, clibanarii, dimachæ, agminalis.—*Officers.* Prætor 2, legati, tribuni militares, præfecti, centurio, subcenturio, primipilus, primipilaris, decanus, cornicularius, decurio 1, campidoctor.—*Servants and Camp-followers.* Strator, calones, clavator, apparitores 2, lixæ.—*The Corps d'Armée.* Legio, cohors, turma, ala 4, 5, manipulus 3, vexillatio, forfex 3, cuneus 5.—*Military Rewards, Badges, &c.* Corona, lemniscus, phaleræ, phaleratus, torquis, torquatus, corniculum, vitis 1, donativum, diarium, allocutio, campicursio, decursio, tropæum, triumphus.—*Standards and Ensigns.* Signum 5, signifer, aquila 1, aquilifer, manipulus 2, draco, draconarius, imaginarii, vexillum, vexillarii, flammula, labarum, supparum 2.—*The Camp and Tents.* Castra, agger 1, 2, porticus 3, vallum, vallus, principia, prætorium, tabernaculum, tentorium, papilio, contubernium, hibernacula, hiberna.—*Fortification.* Arx, castellum 1, 2, murus, turris, loricula, pinna 2, porta, fenestra 3, fornix 4, cataracta 3, ericius, carrago, concædes, cervi, specula, excubitorium.—*Machines and Engines of War.* Tormentum 1, ballista, arcuballista, manuballista, scorpio, carroballista, catapulta, catapultarius, capitulum 7, chele, epitoxis, modiolus 3, manulea 3, mensa 15, onager, fundibalus, aries, lupus ferreus, asser 2, 3, falx muralis, harpago, manus ferrea, corax, corvus, testudo, 3, 4, vinea, musculus 1, fala 1, helepolis, pluteus 1, 2, pons 7, sambuca 2.—*Defensive Armour.* Cassis, galea, apex 2, conus 1, crista, buccula, projectura, cudo, galerus 1, thorax 1, lorica, pectorale, cingulum 4, zona 3, cataphracta, ægis, brachiale, manica 2, 3, cæstus, ocrea. ocreatus, fascia 4.—*Shields.* Clipeus, clipeatus, scutum, scutatus, parma, parmatus, pelta, peltasta, peltata, cetra, ancile, umbo 1.—*Spears and Missiles.* Hasta, curis, cuspis, spiculum, hastile, veru 2, veruculum, verutum, lancea, contus 3, sarissa, sicilis, venabulum, mora 1, sibina, framea, materis, rhomphæa, pilum 2, runa, sparum, rumex, jaculum 1, soliferreum, amentum, nodus 5, amento, mesanculon, ansatus, aclis, cateja, trifax, falarica, malleolus, tragula 1, gæsum, præpilatus.—*Bows, Slings, &c.* Arcus 1, 2, 3, arundo 1, cornu 8, sagitta, arundo 2, corytus, pharetra, pharetratus, funda 1, cestrosphendone, fustibalus, glans, plumbum 2, tribulus, murex ferreus.—*Swords.* Ensis, gladius, capulus, mora 2, mucro, vagina, balteus 1, cinctorium, spatha, semispatha, ligula 3, parazonium, harpe, falx 6, copis, machæra, cluden.—*Knives.* Culter, cultellus, sica, machærium, scalprum, novacula.—*Daggers.* Pugio, pugiunculus, clunabulum 1, acinaces.—*Other Weapons.* Clava 3, 4, claviger 1, phalanga 4, fuscina, bipennis, securis.

The Marine.

Ships and Boats. Navigium, navigiolum, navis oneraria, longa, turrita, aperta, tecta, actuarius, actuariolum, epicopus, moneris, biremis, dicrotus, triremis, quadriremis, quinqueremis, hexeris, hepteris, decemremis, liburna, celes 2, celox, cercurus, hemiolia, acatium, camara 3, musculus 2, myoparo, corbita, cybœa, gaulus 2, scapha, cymba, lembus, caupulus, carabus, linter, monoxylus, alveus 2, barca, ponto, ratis, faselus, baris, thalamegus, caudicarius, caudicius, biprorus, catascopium, dromo, prosumia, rataria, stlata, hippagines.—*Parts and Ornaments of Vessels.* Carina, sentina, alveus, 3, cavernæ, constratum navis, stega, fori 1, prora,

puppis, diæta 2, rostrum 1, propugnaculum, turris 4, aplustre, chemiscus, insigne 2, tutela, parada, cuneus 2.—*The Rigging.* Malus 1, modius 2, carchesium 2, 3, antenna, cornu 9, anquina, ceruchi, chalatorius funis, opiferæ, pes veli, propes, rudens, velum, dolon 3, epidromus 2, supparum 1, artemon, acatium 2.—*Ship's Gear.* Ancora, dens 1, ancorale, ora, retinaculum, remulcum, mitra 3, tormentum 3, catapirates, contus 2, tonsilla, scalæ 2, pons 5, gubernaculum, ansa 5, clavus 6, pinna 1.—*Oarage and Rowers.* Remus, tonsa, palma 1, palmula, folliculare, scalmus, struppus, interscalmium, columbaria 4, remigium, remex, ordo, transtrum 2, sedile, jugum 7, hortator, pausarius, portisculus, celeusma, agea, contus 1.—*Officers and Crew.* Navarchus, magister 2, gubernator, proreta, proreus, classiarii, epibatæ, emporos, nauclerus, navicularius, urinator.—*The Port, &c.* Portus, emporium, naumachia, navale, casteria, pharos.

The Fine Arts.

Painting. Pictor, rhyparographus, monocromata, ichnographia, orthographia, incisura, catagrapha, pictura, tabula 6, tabella 2, topia, xenia, encaustica, canteriolus, arcula 1, penicillum, peniculus.—*Mosaic.* Musivarius, musivum, vermiculatus, tessellatus, sectilis, emblema 1, tessella, abaculus.—*Sculpture, &c.* Scalptor, sculptor, fictor, figulus, plastes, gypsoplastes, cestrum, scalprum 1, tornus, forma 1, proplasma, thorax 2, signum 1, statua, sigillum, sigillatus, crustæ, emblema 2, encarpa, anaglypta, ectypus, prostypum, protypum, diatreta, toreuma, murrhina, vitrea, æruca, ærugo, eborarius, crustarius, ocularius.—*Architecture.* Saxum quadratum, silex, cæmentum, cæmenticius, diamicton, emplecton, fartura, orthostata, isodomum, pseudisodomum, paries, structura, maceria.—*Timber-work and Roof.* Materiatio, materiatus, trabs, tignum, intertignium, columbarium 5, opa, columen, capreolus, canterii, columna 7, templa 5, asseres, transtrum 1, scandula, tegula, imbrex, imbricatus, pavonaceum, colliciæ.—*The Pediment.* Fastigium, aquila 2, tympanum 7, acroteria, corona 15, denticulus, mutulus, zophorus, triglyphus, canaliculus 2, femur, guttæ, metopa, tænia 6, epistylium.—*The Column.* Columna, scapus 1, hypotrachelium, stria, coluria, capitulum, abacus 6, echinus 2, astragalus 2, voluta, canalis 5, balteus 7, pulvinus 2, helix, cauliculi, anulus 6, spira, torus 3, scotia, plinthus, quadra 2, caryatides, atlantes, telamones, parastas.—*Mouldings, Ornaments, and Basement.* Astragalus, cymatium, sima, antefixa, clipeus 4, persona 5, crepido 4, mæander, encarpa, pteroma, pluteus 5, podium 3, stylobata, anterides, substructio.—*Classes of Columnar Edifices, Arrangement of Columns, and Varieties of Intercolumniation.* Hypæthros, antæ, prostylos, amphiprostylos, peripteros, pseudoperipteros, dipteros, pseudodipteros, monopteros, pronaus, tetrastylos, hexastylos, octastylos, decastylos, aræostylos, diastylos, eustylos, systylos, pycnostylos.

Public Places and Buildings.

Forum, basilica, capitolium, tabularium, græcostasis, curia, diribitorium, ærarium, emporium, horreum publicum, septizonium, nymphæum, brephotropheum, orphanotrophium, theatrum, odeum, amphitheatrum, circus, hippodromus, gymnasium, palæstra, stadium, balineæ, thermæ, porticus, portus.

PRINTED BY BALLANTYNE AND COMPANY
EDINBURGH AND LONDON

00081824

Digitized with financial assistance from

HT Parekh FOUNDATION

An Initiative by HDFC

WITH YOU, RIGHT THROUGH

on 15 October, 2018